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The Sketch



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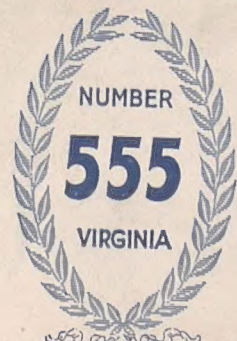
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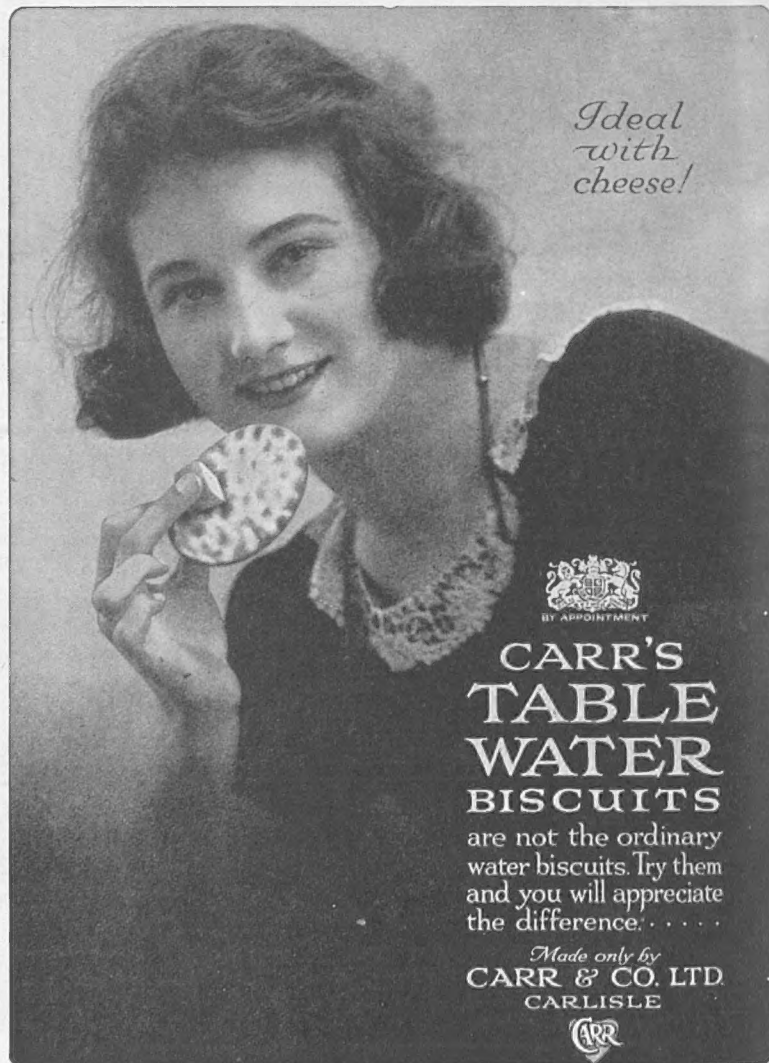
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THE SKETCH



REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

No. 1633—Vol. CXXVI.

WEDNESDAY, MAY 14, 1924.

ONE SHILLING.



A "CHIFFON" PORTRAIT OF A "TWEED" GIRL: MISS JOYCE WETHERED, BRITISH LADY GOLF CHAMPION,

The Ladies' Open Golf Championship is to be played this year at Portrush, in Northern Ireland, and begins on Monday, May 19. There are sixty-eight entries, and Miss Joyce Wethered (Worplesdon), the holder, and Miss Cecil Leitch, the famous ex-champion, are

in the first half of the draw. Before the championship opens, the International Tournament will be played out, beginning on Friday, May 16. Miss Wethered, we need hardly say, is better known to the public in her golfing kit of tweed than in the chiffons of evening wear.

Photograph by Bassano.



Motley Notes

By KEBLE HOWARD ("Chicot.")



"INVEST ME IN MY MOTLEY - GIVE ME LEAVE TO SPEAK MY MIND." -

TO-DAY'S TALK ABOUT CANNIBALISM.

I AM glad to see that the honest cannibal is about to come into his own.

A gentleman, the late special correspondent of a London daily newspaper, advertises in the *Times* his willingness to conduct a party on a three months' tour to the land of cannibals.

He guarantees perfect safety, and promises you cannibal haunts, cannibal dances, cannibal sports, and primitive life generally.

He says that the fishing and the shooting are both good.

This is not the only indication of recent years that the cannibal is beginning to be rather well thought of in these islands. I read a book not long ago written by a man who had lived among cannibals, and he protested most earnestly that cannibals were charming people. Of course, he may have been prejudiced by the fact that they never ate *him*, but I do not think it. I believe he was quite sincere in his affection for the much-wronged cannibal.

I derived my first impression of cannibals from "Robinson Crusoe." When I was very small, my father used to read aloud to us from this book on a winter's evening, and I can still hear his deep, sonorous voice—one of the finest speaking voices I have ever heard, although he is not a member of the Actors' Association, being a parson—rolling out the exciting rescue of Man Friday from the cannibals.

How we hated the cannibals! And how we loved Robinson Crusoe for granting a place of refuge to Man Friday! These early impressions are very hard to efface, but they must be effaced. One must not go through life misunderstanding the gentle cannibal.

Many people in these islands think that the cannibal is a black savage who lives on the other side of the world, and therefore knows no better. It may be a shock to them to learn that we had our own cannibals, and not so very long ago, either.

There were cannibals in Ireland within the memory of Strabo, and that is only two thousand years ago. There were cannibals in Argyllshire and Dumbartonshire, according to St. Jerome; and a suspicious number of human bones were found among the animal remains in the kitchen-midden of Skerrabrae, in Orkney.

As recently as the fourteenth century—which you might call yesterday—there was a charming family of cave-dwellers in Forfarshire. It was their custom to lie in wait for travellers, escort them to their cave, and then celebrate in the usual manner. Even to this day, motorists accelerate slightly when nearing St. Vigean.

These good cannibals, mind you, had their

beliefs. They did not devour human beings merely because they had lost the taste for beef, and mutton, and pork, and chicken, and fish. Your modern housewife is always sighing for a "new joint," or a "new animal," and sometimes, perhaps, casts a wistful eye on a plump neighbour. That, of course, is horrible. We must never encourage that sort of thing. Genuine cannibals would have been shocked at the inadequacy of her motive.

When real cannibals devoured a human being they were performing a religious rite. They were ordered by their priests to eat

the victim, that virtue would be added unto them by simply eating the fellow.

You, with your advanced education, which manifests itself in your every act, deed, and thought, may jeer at them for their simplicity. All very fine, but there was something to be said for the notion. Even to this day, and even in these highly civilised islands, there are many prosperous people going about seeking whom they may devour.

Literal cannibalism, we know, is no longer practised even in Forfarshire. The timid motorists of whom I spoke will never be eaten. If that is what they fear, let them drive quietly and in peace. But they may be killed, for our respect for human life is rather less than in the days when cannibalism was a fashionable religion.

There is a movement, I notice, to allow people to kill each other in a fit of temper. This is how far we have got since the days of cannibalism. The old-fashioned cannibal would be horrified at that. He never killed his victim in a fit of temper. On the contrary, he selected him with the greatest care, nourished him, treated him with kindness, sang to him, gave him a soft bed whereon to lie—did everything, in fact, that occurred to the mind of the accomplished gourmet. Then, when the right moment came, he shook hands with the victim, blessed him, and killed him.

To kill in a fit of temper is by far the most reprehensible way of killing. It is not the way of the artist. In a fit of temper, you might kill anybody. You might kill a perfectly charming man who had had the misfortune to step on your toe whilst getting out of the bus. That sort of killing is unpardonable, being bad manners.

It is a very serious thing, mind you, to kill anybody at all; but, if you must, for heaven's sake kill the right person. If you came to me and said, "After very careful consideration, and having weighed the matter in my mind for many months, I have just rid the world of So-and-So," I should reply, "Well, my dear fellow, you will probably be hanged for it, but it was worth while. That scoundrel never came within reach of the arm of the law—indeed, many people never understood what a scoundrel he was—but you have done a fine thing. May you rest in peace."

But if you then added, "And I think I shall eat him," I should be amazed.

I should wonder why on earth you should pay such a profound compliment to a person whom you held in the utmost detestation.

Which goes to prove that the cannibal did not hate his victims. He loved them; otherwise he would never have condescended to eat them.



OF THE NEW "DINERS FLEURIS": MISS MARJORIE MOSS, THE FAMOUS DANCER WHO HAS JUST RETURNED TO TOWN.

Miss Marjorie Moss, the well-known dancer, has just returned to town from the Riviera to conduct the new series of "Diners Fleuris" at the Hotel Metropole. These dinners, which are similar in character to those given at the Restaurant des Ambassadeurs in Monte Carlo, are very charming functions, and vary in character. The first London "Diner Fleuri" was "Un Soir à la Nagasaki," and the dancers performed in a bower of mauve wistaria, while the restaurant was lit by dozens of tiny Japanese lanterns, and the tables decorated with sprigs of almond, cherry, and apple blossom. Miss Marjorie Moss is one of the best known of our ball-room dancers, and is an exquisitely graceful and skilled performer.

Photograph by Maurice Beck and Helen Macgregor.

human flesh, and they believed that in obeying they were doing themselves a bit of good, spiritually as well as physically. They believed that, whatever of virtue belonged to

This Week's Royal Visitors: Their Majesties of Roumania.



1. AUTHOR, QUEEN, AND COLONEL: H.M. QUEEN MARIE IN THE UNIFORM OF HER REGIMENT, THE 4TH ROCHIORI (HUSSARS).

2. THE ROYAL GUEST IN WHOSE HONOUR THE STATE BALL IS BEING GIVEN TO-NIGHT, MAY 14: H.M. KING FERDINAND OF ROUMANIA.

Their Majesties the King and Queen of Roumania were due to arrive in London last Monday, and this week have a long programme of important ceremonial engagements, including the State Ball to-night at Buckingham Palace, which is being given in their honour. The Queen of Roumania is the daughter of the late Duke of Edinburgh, and is a grand-daughter of Queen Victoria. She writes delightful children's stories, and has just published a romance, "The Voice on the Mountain."



Coming Out this Season: A Page of Débutantes.



TO HAVE A DANCE GIVEN FOR HER ON
MAY 29: MISS RHONA TOLLEMACHE.



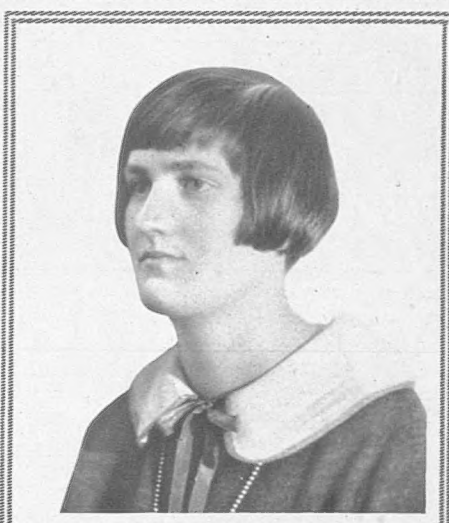
THE ELDEST DAUGHTER OF EARL AND
COUNTESS BEAUCHAMP: LADY LETTICE LYCON.



TO BE PRESENTED: MISS CONSTANCE
DEIGHTON-SIMPSON.



TO HAVE A DANCE GIVEN FOR HER ON
JUNE 2: MISS JOYCE VIVIAN SMITH.



THE DÉBUTANTE DAUGHTER OF LADY
EVELYN MALCOLM: MISS NORAH FARQUHAR.



TO BE PRESENTED THIS YEAR:
MISS BETTY PAYNTER.



A GRAND-DAUGHTER OF THE EARL OF
IVEAGH: MISS AILEEN GUINNESS.



THE DÉBUTANTE DAUGHTER OF LADY
OSBORN: MISS DOROTHY OSBORN.



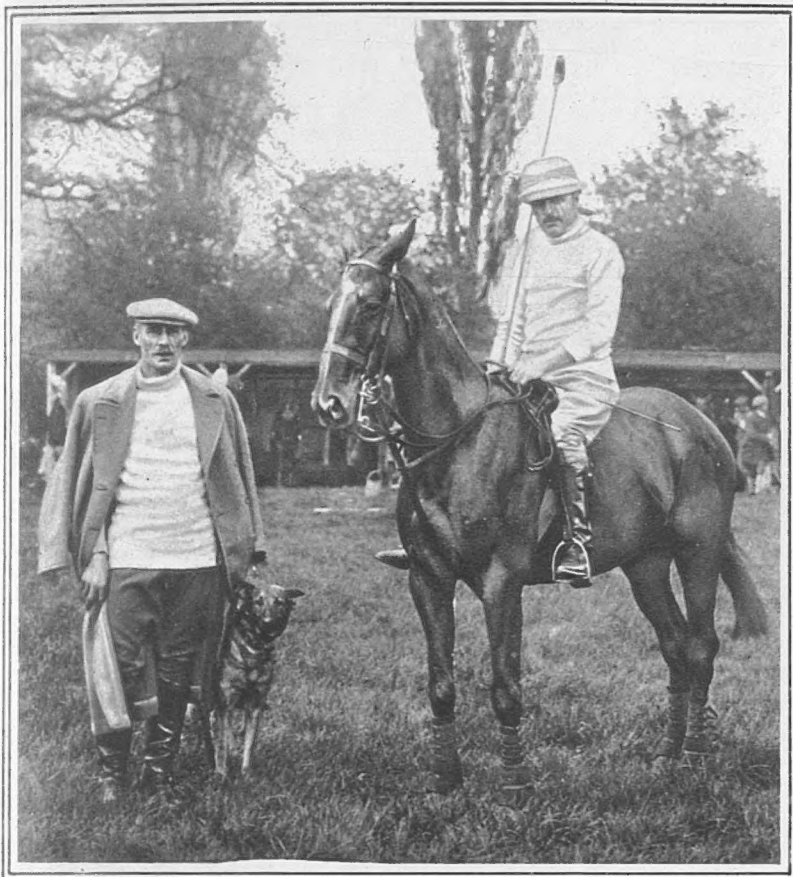
THE ONLY CHILD OF MRS. L. BENDIX:
MISS DOREEN BENDIX.

Miss Rhona Tollemache is the eldest daughter of the Hon. Stanhope Tollemache. She is to be presented this season.—Lady Beauchamp's dance for Lady Lettice Lygon is on July 3.—Miss Joyce Vivian Smith is the third of the four daughters of Mr. Vivian and Lady Sybil Smith.—Miss Norah Farquhar is the elder daughter of Lady Evelyn Malcolm, and of the late Colonel Farquhar. She is to be presented this season.—Miss Betty Paynter is the only child

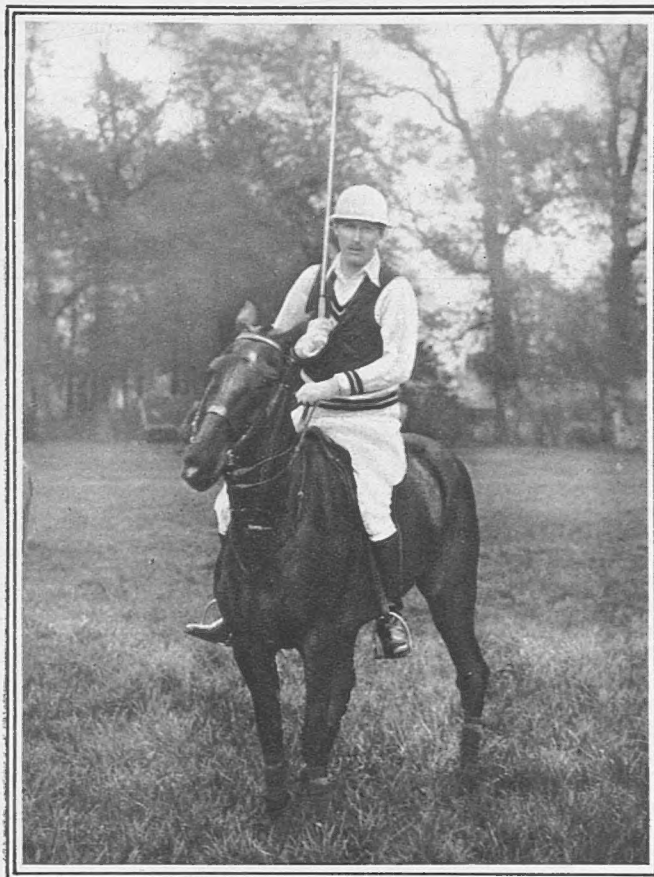
of Lieutenant-Colonel Paynter, of Boskenna, and is heiress to one of the oldest estates in Cornwall.—Miss Aileen Guinness is the eldest daughter of the Hon. Ernest and Mrs. Guinness, and is a grand-daughter of the Earl of Iveagh. Lord Iveagh's ball takes place on May 26, and Mrs. Guinness will give a dance on June 2.—Miss Dorothy Osborn is the débutante daughter of Sir Algernon Osborn, of Chicksands, Beds., and is to be presented at a June Court.

Photographs by Hay Wrightson, Bassano, Val l'Estrange, and Lafayette.

The Opening of the Polo Season: Well-Known Personalities.



WITH MAJOR "RATTLE" BARRETT (MOUNTED):
CAPTAIN THE HON. F. E. GUEST.



PLAYING AT WORCESTER PARK:
LORD DIGBY, D.S.O., M.C.



THE WELL-KNOWN AMERICAN PLAYER: MR. EARL HOPPING.

The polo season has now opened, and the discussion in regard to the British team for the International matches to be played at Meadowbrook, U.S.A., in September, is rousing much interest. Lord Wimborne, who has put up the greater part of the money required for the team's expenses,



ONE OF THE BEST OF OUR ENGLISH PLAYERS: LORD WODEHOUSE.

is the chairman of the Selection Committee. Captain the Hon. F. E. Guest, who is shown in our photograph, is Lord Wimborne's brother, and Major "Rattle" Barrett is the well-known player. Lord Wodehouse, the son of the Earl of Kimberley, is one of our best British polo-players.

MARIEGOLD IN SOCIETY.



So the summer round has really started, and everything from the social point of view seems seasonably brilliant, in contrast to the weather up to date, and to the frocks of the fashionable, which are mostly black by day, though in the evening we do allow ourselves to break out into colours.

Balls and dinners—and the Opera—occupied practically every evening of last week, one of

come down for the dance, and wore a charming frock of palest pink, made in the full-skirted "picture style"; while her elder sister, for whom the ball was given, had a very novel dress of plissé red georgette, with a sash in shades of fuchsia-red and dark-blue.

Mrs. Lindsay—who had a few friends to dine before the dance—looked very well in a black gown with a rose pattern worked in diamanté; and Princess Arthur of Connaught had one of the loveliest dresses in the room. It was of Nile-green sprinkled with dew-drop diamanté, and looked admirable with her magnificent pearls and diamonds.

I thought that the decorations at this dance were specially effective, as white narcissi were massed in large silver bowls in the reception-rooms, and pink hydrangeas and white blooms adorned the ball-room.

Such a lot of interesting débutantes at this ball too, including Lady Elizabeth Harris, who came with her mother, Lady Malmesbury. This was her very first London ball, and her own is now dated for the last day of this month. Lord Crawford brought his daughter, Lady Margaret Lindsay, with Lord Balneil; and Lord Redesdale was another "chaperoning" father, as he came with Miss Nancy Mitford; while Lord Knaresborough brought Miss Gwendolin Meysey-Thompson.

Then there was the St. Dunstan's Ball at Grosvenor House—one would have thought that the mansion would be large enough to accommodate any number; but the squash was terrific. It was a good idea, by the way, to have two bands—one for each ball-room—a plan which has not been followed before, and helped to make dancing possible in both rooms. The Prince of Wales arrived early, and took the floor vigorously—or as vigorously as the crowds permitted. H.R.H. stayed to supper, and sat next to Lady (Arthur) Pearson, the organiser of the entertainment, who was dressed in pale mauve and silver.

As for the clothes, there were many beautiful dresses about, and the jewels made a magnificent display, the Duchess of Westminster's emeralds being my particular admiration. Tiaras, however, were not much worn, and Lady Weigall's was one of the few I noticed. It was hardly a "girls' ball," by the way, as young married women were more to the fore than débutantes; but every other head—blonde, black, auburn, or grey—was shingled. The Duchess of Sutherland was much admired in her curious striped gold-tissue dress—with the stripes going round and round, not up and down. She had her arm in a sling of silver tissue, and kept her sable stole on even when she danced.

In spite of the many private balls, the dance clubs are by no means deserted, and the other evening I saw the Duke of Westminster at the Embassy with his daughter, Lady Ursula Grosvenor; and later on they appeared at the Mayfair Club, where their party included Mr. and Mrs. Baird of Elie. I saw Lady Ursula leaving—in a most lovely wrap of cerise-coloured chiffon and chinchilla—that most covetable of fur. The Duke, by the way, is entertaining a large party at Eton for Chester Races, and then,

I hear, has planned to go with Lady Ursula to fish in Scotland.

I thought that the Prince of Wales looked remarkably well the other night when he dropped in unexpectedly at the Embassy. He was bronzed from sea air, and very fit, and oh, so glad to be in London again.

His Royal Highness arrived just when a collection for the Dockland Settlement was in progress. Lady Louis Mountbatten was in the Royal party, looking so charming in an iridescent dress of flowered brocade, with her hair plainly *coiffé*, and seemed to be enjoying herself thoroughly sitting at the side of the Prince. Lord and Lady Brecknock—the latter resplendent in a gay coral-and-gold dress—were in the Royal *entourage*; and other dancers—most of them Embassy habitués—included Lady Moira Combe, beautiful and sylph-like in plain black georgette just adorned with one cluster of gardenias; and Lord Wimborne, who was dancing with Miss Helen Morris in ivory satin and pearls. Lady Lisburne also brought a party. When she left, I noticed she was entirely



1. Angela went lately to a charming Bohemian party, where she met a delightful gentleman who said he must paint her. Seated at her dressing-table, for choice. Angela is so pleased. They are sitting on the settee talking about the great picture.

the most important parties being the Duchess of Norfolk's dinner, which was attended by the King and Queen. Her Majesty wore a magnificent dress of rich sapphire-blue delicately embroidered in gold and silver, and had Sir Charles Cust and Lady Fortescue in attendance. This year it seems a general rule to choose pink carnations for the table decorations, and the Duchess of Norfolk's dining-room looked really lovely massed with this favourite flower of the moment, and adorned with cut-glass, particularly fine china, and historic silver plate. Naturally, Lady Rachel Howard, the Duchess's nineteen-year-old daughter, was present. She came out last year, you remember, and her mother is giving a ball for her on Friday. It was originally fixed for the 14th, but the date was changed.

As for the dances, it's difficult to know where to begin. Prince and Princess Arthur of Connaught, who are both very fond of going out, attended the dance given by Mrs. Robert Lindsay for her daughter, Miss Joyce Lindsay. There were some two hundred guests present—just a comfortable number for Mrs. Lindsay's house in Charles Street.

Miss Rosemary Lindsay, the fifteen-year-old daughter of the house, was allowed to



2. Angela supposes she will get the picture for nothing. She is very excited. She is arranging how she will sit. Shall it be like this, in an abandoned pose?

wrapped from head to foot in a huge cloak of chinchilla—a luxurious necessity for these recent Arctic nights of May.

But to return to private balls. There was the Tuesday night dance at Claridge's, given by Lady Helen Murray for her niece, Miss Evelyn Grey, whom she is taking out this season. The buffet supper was served in the newly painted room on the left—such a cool-looking place, decorated in palest blue, with painted sprays of flowers.

By the way, one does not often see the grandfather of a débutante at the ball given for her, but Mr. John Murray, the grandfather of Miss Grey, was present, and seemed

But to return to the opening night at Covent Garden. The house was packed, but with the exception of a few well-known people it was not a smart audience; but then, people never did put on their best clothes for Wagner—even before the war. They keep those for Puccini! "Das Rheingold" especially is not arranged for a "social function," as there are no intervals, and the house is plunged in darkness from 8.30 till 11.15 or so. No visiting in boxes, no promenading about the foyer—in fact, the music's the thing. Owing to this, it was hard to see who was there; but I did notice Lady Curzon—the wife of the Viscount—looking radiantly lovely, as usual; and the Lord Chamberlain and Lady Cromer had a party in the Royal Box.

In May we have a rest from weddings, but we don't escape present-giving, for there are the christenings, which have been both numerous and important this year. The latest was that of the Dashwood infant. Her parents, Sir John and Lady Dashwood, came over from Brussels (where he is Second Secretary at the Embassy) in order to have the baby made a little Christian at St. Margaret's, Westminster. The Queen of Norway, who takes a great personal interest in her god-daughter, sent the young lady a green jewelled bracelet set with diamonds; and, of course, Miss Dashwood was called Maud after her Royal godmother, her other names being the charming old-world one of Sarah, and Helen—after her mother. She wore Lady Dashwood's wedding veil over her face when she came to church in the arms of nurse.

The font was beautifully decorated with white tulips and roses, and both the other godmothers, Mrs. Freyberg and Mrs. Evelyn Fitzgerald, were present in person, though Mrs. Ponsonby stood proxy for the Royal sponsor.

There is a very amusing "mixed bill" of art at the Alpine Club Galleries at the moment which really ought not to be missed, for Miss Olive Snell's portraits are being shown together with the work of two "exciting" moderns, Leon Underwood and Ralph Chubb. In private life Miss Snell is, of course, Mrs. Eben Lecky Pike, and her many admirers were all interested to see the result of her recent work as a painter in oils, as well as a sketch portrait artist. Lady Moira Combe and Mrs. Dudley Ward—the latter in a Fair Isle jersey—are among the sitters for her oils; and her sketch portrait of Augustus John roused a lot of interest. Something rather amusing about the idea of this very-famous modern sitting to the wife of a Guards officer, isn't there?—but the portrait is a good one. So is the drawing of Countess Hoey Stoker that was, the *chic* and lovely Chinese who was so well known in town before her marriage to Dr. Wellington Koo, the Chinese Foreign Minister, took her back to her native land.

The smart folk, however, who come to see the Snell drawings will get rather a shock over the other exhibits, I fancy. Ralph Chubb's drawings of vigorous wrestling boys pleased me; but, though I don't want to be frivolous or disrespectful about young modern artists, I must say that Leon Underwood can hardly expect the slim, modern woman of the moment to go into raptures over his marble statue of a woman and child, entitled "Brains Below the Belt." Perhaps the maternal breadth of the figure is meant as a

protest against our 1924 slinkiness; but believe me, Mr. Underwood, it won't have any success this year as a model for feminine beauty!

On Friday and Saturday week—May 30 and 31—we all have the opportunity of putting the clock back for nearly four hundred years, as the Elizabethan Fête which "will be holden" in Hatfield Park on those two days, by permission of Lord Salisbury, is to be strictly in the period. It promises to be a unique affair, as the promoters have done their best to reproduce the atmosphere of a country fair in the ancient town of Bishop's Hatford at the time when Queen Elizabeth was a prisoner in the Old Palace. Campion's Masque will be performed, and there is to be an Historical Procession, in which Lord and Lady Howard de Walden will represent King James I. and Queen Anne; and Lord Galloway and Lady Mary Ashley, Henry Prince of Wales and Princess Elizabeth. There will be all the fun of the fair, too, with a maypole of merry dancers, musick (spelled with a "k," please), and a maze. Hatfield House is to be thrown open to visitors, and altogether the fête should be a very entertaining one, and will, I hope, raise a good round sum for the Hertfordshire Nursing Association. Tickets should be obtained early from Lady Salisbury herself at Hatfield House, or from any of the members of the Committee of the Hertfordshire Nursing Association.

And, before we finish the chronicle of the week, I must remark on how perfectly charming the Duchess of York looks in the new tiny, no-brim-at-the-back hats which are the craze of the moment, and by no means becoming to all of us. I saw her in one at the "Hiawatha" meeting in the Picture Gallery of St. James's Palace the other day, and thought how well it suited her. The tiny model had a rolled-up brim, so that her Grace's famous smile was not hidden, and one soft ostrich plume curled down at the side and fell towards her shoulder. The Duchess of York, by the way, has planned to attend the first evening's performance of "Hiawatha" at the Albert Hall, and the Prince of Wales hopes to go on the following day in order to help the blind. MARIEGOLD.



4. But the artist arranged the whole affair himself in a very modern manner. Angela is heartbroken; but the painter is quite pleased. He is just presenting his bill for five hundred guineas.

3. Or something restful and refined, like this?

to enjoy the evening very much, although he spent most of the time sitting out and watching the young people dance. Lady Helen Murray wore a lovely shade of deep sapphire-blue, and Miss Grey's frock was of pale-pink and cream lace, cleverly weighted with a band of brown marabout.

Many dinner-parties were given for this ball, the hostesses including Lady Augusta Inskip, Mrs. Clive Bigham, Mrs. Lionel Lindsay, and Lady Burn, who had a party for Miss Joan Dudgeon.

Lady Burn, by the way, is now in residence at the charming house which she and Colonel Sir George Rosdew Burn own in Hill Street, and they will entertain a good deal for Miss Joan Dudgeon, who is staying with them for the season. Miss Dudgeon is to be presented by Mrs. Erskine at the Court on May 21, while Lady Burn is herself presenting her cousin, Mrs. Patrick Douglas Stirling, on her marriage.

And then Covent Garden. There is no doubt that there are some things which the Germans do better than other peoples, and one is the production of Wagner operas. It really was a relief to hear the "Rheingold" the other night—patriotism notwithstanding. It all went so smoothly, so competently, and everything was so finished. No doubt these things are temperamental, and one probably has to be a German, or an Austrian at least, in order to understand Wagner's music and the very unpleasant and complicated mythology of "The Ring." It is indeed a question of a nation: having the "gods which it deserves." Those of Ancient Greece were not all that they should have been with regard to morals, but there was a kind of serenity about their immorality which these Teutons lack.

A BRIDE-TO-BE, CHRISTENINGS, FEMININE



Including the infant, her parents, & a godmother, Lady Cynthia Mosley: a group at the Curzon christening.



Guests at the christening of Mrs. Richard Curzon's baby: Lady Cynthia Mosley & her daughter.

Competing in the Ladies Parliamentary Tournament: the Marchioness of Carisbrooke.



The christening of Sir John & Lady Dashwood's baby: the infant and her parents.



Godparents of Miss Dashwood: Mrs. Bernard Freyberg, Mrs. George Pensonby (proxy for the Queen of Norway) and the Hon. Mrs. Evelyn Fitzgerald (to)

NEWS AND PERSONALITIES FROM NEAR AND FAR:

The infant daughter of Sir John and Lady Dashwood was christened at St. Margaret's, Westminster. The Queen of Norway is one of her godmothers, and the child received the names of Maud Helen Sarah.—The christening of the baby, daughter of Mr. and Mrs. Richard N. Curzon took place at St. Peter's, Eaton Square. The Countess of Carnarvon and Lady Cynthia Mosley were godmothers, and Sir Walter Gibbons and Captain Giles Sebright, godfathers.—The infant son of Marquess and Marchioness Conyngham was christened at All Saints', Ennismore Gardens, the infant receiving the names of Frederick William Francis.—The marriage of Miss Angela Gold, elder daughter of Mr. and Mrs. Gerald Gold,

GOLFERS, AND A ROYAL POLO PLAYER.



One of the Parliamentary ladies at Moor Park: Miss J. Barnes-Gorell



A former stage favourite opens the new golf course at Haltwhistle: Mr. E.R. Joicey tees up for his wife, formerly Miss Violet Loraine.



Two Parliamentary lady golfers: Mrs. Parsons and Mrs. Olaf Hambro.



The christening of Marquess & Marchioness Conynham's baby: the infant & his parents.



At the Plymouth Polo Club: Lord Louis Mountbatten (left)



A competitor in the Ladies Parliamentary Golf Association tournament: Miss J. Rogers.



To be married tomorrow - May 15th: Miss Angela Gold & Mr. Richard Maurice Marter.

A PAGE OF SOCIAL EVENTS AND SPORTING ACTIVITIES.

and grand-daughter of Lord Blyth, to Mr. Richard Maurice Marter is fixed to take place to-morrow, May 15, at St. Margaret's, Westminster.—The Parliamentary Ladies' Golf Association held its annual tournament at Moor Park last week, the Marchioness of Carisbrooke and Mrs. Olaf Hambro (formerly Miss Martin Smith), the well-known golfer, being among the competitors.—Mrs. E. R. Joicey, formerly Miss Violet Loraine, the well-known revue star and stage favourite, opened the Haltwhistle Golf Course.—Lord Louis Mountbatten, brother of the Earl of Milford Haven, and of the Crown Princess of Sweden, has been playing polo at the Plymouth Club. His ship, H.M.S. "Revenge," is now at Plymouth.

A Record Show: The Ladies' Kennel Association.



WITH MRS. VLASTO'S BORZOIS, OTLAI, MILKA, ASPER OF ADDLESTONE: MISS BETTY VLASTO.



WITH HER BORZOI, BORITS VEDMA: MISS K. FOX.



ARRIVING WITH HER PROSPECT ADDLESTONE: MRS. STRINGER.



A LOVELY SKYE TERRIER ARRIVING: MRS. BERTRAM ELLERBECK WITH HER EXHIBIT.



WITH MR. STABLEY FOX'S BORZOI ZANEZA OF LUDSTONE: MISS OLGA FOX.



A FINE MASTIFF: MISS RIXON WITH DR. FOTHERGILL'S BORDER CHIEF.

Last week was an important one in "doggy" circles, for, following hard on the Joint Terrier Clubs Show came the enormous exhibition of the Ladies' Kennel Association at which over 3500 dogs of all breeds, from mastiffs and Alsatis to elegant and useless little

[Continued opposite.



ARRIVING WITH THEIR WEST HIGHLAND WHITE TERRIERS: MRS. A. BIRD AND MISS LANSBERG.

[Continued.]
toy dogs, were to be seen. Our pages show some of the competitors, including a number of the handsome Borzois, of which 52 were shown. Alsatis were seen in great numbers, as there were 224 on view; while Pekingese topped the list with an entry of 229.

Photographs by L.N.A. and Alfieri.

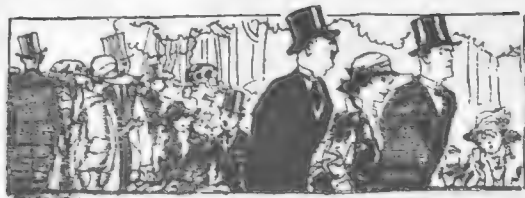
A Famous Dancer and Successful Sculptor.



TO DANCE AND TO EXHIBIT HER SCULPTURE IN TOWN IN JULY: Mlle. MARCELLE DULAC.

Mlle. Marcelle Dulac is the famous French-American dancer who has been giving dance recitals in New York to the music of the New York Symphony Orchestra, and who is due to visit London in July in order to fulfil a dancing engagement. Mlle. Dulac is a remarkable

personality, as, besides her artistic achievements as a dancer, she has won no small success as a sculptor. An exhibition of her work in this branch of artistic endeavour will be held in town while she is dancing over here.—[Photograph by Fred Daniels.]



The Clubman. By Beveren.

The King and His Portrait.

I am told that when the much-discussed Royal Academy portrait of the King was first inspected there was a suggestion that the painting should not be shown in its present dominating position—but the King himself said, "Let it be." The average man who has seen his Majesty close to, and knows that he possesses a ruddy, healthy-looking complexion, fails to see a proper likeness in the portrait. The King as painted by Mr. Charles Sims does not seem to be that monarch whose robust, resonant voice at the Wembley Stadium was heard by millions of his subjects.

But then, artists can see merits in the painting that are hidden from ordinary folk.

Sung with Feeling.

Sir Richard Terry, who is so prominent a musician during the Choral Festival season, used to be a schoolmaster.

Once, a tale about him goes, there was a sort of strike of the boys against suet-putting. The ring-leader, who happened to be a solo signer in the school choir, was caned. It was on a Sunday afternoon. That evening in chapel the same boy stood up to sing the solo of the anthem. When the title of the anthem, "My tears have been my meat day and night," was announced, there were smiles on many faces, though it was in chapel.

Romano's.

It is odd how in the passing of the years so many restaurants contrive to keep their characteristics. I have no doubt that old-time habitués of Romano's, which has just changed hands, are convinced that the Romano's of the last few years has not been the Romano's of fifteen and twenty years ago. But they say that chiefly because so many well-known figures of that period have passed away. John Corlett, and Colonel Newnham-Davis, and "Pitcher," and similar celebrities are no longer with us, but Romano's is still a resort for sporting folk and for people whose centre of existence is the stage. It is still a place where you are likely to hear a sound tip for the next big race; the business magnate from the provinces who hankers to speculate on a theatrical production always somehow finds his way to the restaurant in the Strand.

And Luigi.

After the original "Roman," I suppose the name most associated with Romano's is that of Luigi, whose full name is Signor Luigi Naintre, and who has made the Embassy Club his crowning achievement as *restaurateur*. Luigi was head waiter at Romano's, and before he left, general manager. It was at Romano's that he became a London personality. It was there that he became expert in the important

But, alas! the dinner was more expensive than he expected. He hadn't enough to meet the bill. He resolved to explain everything to Luigi. "I shall never forget Luigi's searching look as I told my story," he says; "but he was a trump, let me sign the bill, and lent me cash to get through the evening. Luigi has since told me that he has been the real gainer. Certainly I am one of his regular customers wherever he is."

FRIENDS OF MAN. DOG VERSES.—No. VIII.

BY JOE WALKER.

TO MISSIS. URGENT.

PLEASE come back soon. I've been as good as gold; I've done exactly everything I'm told; And she's quite pleased with me, she told me so. She's very kind, but oh, she doesn't know The things a fellow likes. She never talks To me, and though we never miss my walks, I'm always on the lead; and if I meet Some chap I know, it's "Come along, my sweet; He's quite a common dog." To-day she stopped And stroked a cat! I thought I should have dropped. When you come back I wonder if you'll know Your darling Jack; I feel I've altered so. I'm off my feed, it doesn't taste the same (My biscuit's cracked too small). Oh for a game—A proper one—you know—when you go "Wuff!" Whilst I rush round until I've had enough And say, "Let's stop" and then you let me creep On to your lap, and I fall fast asleep. You might let Master know how good I've been; Give him my love. (I know she doesn't mean To be unkind. She doesn't understand; That's all.) I want—I want—to feel your hand Just scrub-a-dubbing me behind my ear, And Master calling out, "You wretch, come here!" I want you both, such lots. Please, please, come back. Your very, very mournful bow-wow, Jack.

matter of whose cheque to refuse and what client could be allowed unlimited credit.

I know one leading military man who has sworn by Luigi because of something that happened when he left Eton. It was his first night in town at his own expense. He telephoned to a cousin older than himself inviting him to dine, and also booked a couple of stalls for "Veronique." "Where would you like to dine?" he asked his relative, and the cousin replied, "Romano's."

without a light. Both thought that the law would be vindicated if each appeared in Court before the other. The magistrate sat first and fined the doctor five pounds. When it was the doctor's turn to be "the beak," he fined the magistrate twenty pounds.

The magistrate looked aghast, but the doctor justified his severity by emphasising that an example was needed, since obviously the offence was becoming a common one: already there had been another case that very day

An Expert Witness.

Mr. Michael Faraday, known to a large section of the public as the backer of "The Chocolate Soldier" and many other plays, to his intimate friends as an enthusiastic golfer who spends nearly all his week-ends at Aldeburgh, on the East Coast, and to more serious people as one of the greatest authorities on rating, was giving evidence the other day in a case at Salford in Lancashire.

Counsel asked Mr. Faraday to recount to the Court some of his credentials for being called as an expert witness.

"Well," replied Mr. Faraday, "it is almost exactly twenty-eight years ago since I was called from London to give evidence as an expert witness in a rating case heard in this very Court. Counsel engaged in that case—it was one of his very first cases—was Mr. Gordon Hewart, now Lord Chief Justice of England. Since that case, I may add, I have dealt continuously with all sorts of rating matters."

A Conscientious Understudy.

In one of the districts we govern in East Africa is a Resident Magistrate. When he is away a doctor acts for him. Recently each agreed that he had broken the law by riding at night without a light. Both thought that the law would be vindicated if each appeared in Court before the other. The magistrate sat first and fined the doctor five pounds. When it was the doctor's turn to be "the beak," he fined the magistrate twenty pounds. The magistrate looked aghast, but the doctor justified his severity by emphasising that an example was needed, since obviously the offence was becoming a common one: already there had been another case that very day

Not a Howling Success!



"Want to buy a good 'ouse dog, Sir?"

"He doesn't look much good to me."

"Splendid 'ouse dog, Sir—quiet as a lamb outside, but inside 'e never stops 'owlin'!"

SOCIETY FUNCTIONING: FORMAL MAN AND LESS



*Sir Gerald du Maurier,
Miss du Maurier &
Miss Gladys Cooper.*



*Lord Shaw of
Dunfermline,
Lady
Swything
& Miss
Hunt.*



*Viscountess Curzon
& Mrs. Ralph Peto.*



*The Hon.
Margaret
and the Hon.
Alison
Hore-Ruthven.*



Mrs. Asquith & Lady Bonham Carter.



Mr. Gilbert Frankau, the novelist, & his wife.



Sir Philip & Lady Lloyd-Graeme.

UNCHANGABLE CLASSIC MASCULINE CHIC, AND VARYING

One of the most interesting features of the season of 1924—from the old stager's point of view—is that we are seeing a revival of the pre-war classic formality of top-hatted masculine *chic*; while where women are concerned, far more latitude in regard to toilettes is now permitted than was the case before the war. The feminine fashions of the moment are intensely elegant, but it is possible to attend a large function in a costume which, although pretty and becoming, is not an elaborate garment of the kind which was *de rigueur* for important gatherings in town before the war. This point is well illustrated by our double-page of photographs of distinguished people at the Private View of the Royal Academy.

Photographs by Alfieri, L.N.A.

FORMAL WOMAN IN THE SEASON OF 1924.



*The Marchioness of Blandford
and the Duchess of Westminster.*



*The Duke & Duchess
of Marlborough.*



*H.E. the German
Ambassador
and Frau Sthamer.*



Mr. & Mrs. Stanley Baldwin.



*Mr. Norman
Forbes &
Lady
Warrender.*



*Viscountess Grey
of Fallodon.*



*Miss Kathleen Harrington Mann,
and Mr. George Belcher.*

EMININE ELEGANCE: WELL-KNOWN IN TOWN FOR MERRY MAY.

Miss Kathleen Mann is the artist-daughter of the artist, Mr. Harrington Mann; and Mr. George Belcher is the well-known comic artist.—Lady Warrender is the wife of Sir Victor Warrender.—Sir Philip Lloyd-Graeme is the distinguished Conservative Member for Hendon, and was President of the Board of Trade from October 1922 till January 1924.—Miss Gladys Cooper, the famous actress (formerly Mrs. Buckmaster), came with Sir Gerald du Maurier to see the portrait of her son.—The Marchioness of Blandford is the daughter-in-law of the Duke of Marlborough.—The Hon. Margaret and the Hon. Alison Hore-Ruthven are the twin daughters of Lord and Lady Ruthven, and are sisters of the Countess of Carlisle.

"Gowff" at North Berwick and Walton Heath.



COMPETITORS IN THE SURREY LADIES' CHAMPIONSHIPS AT WALTON HEATH: MISS HUNNEWELL AND MISS GOURLAY.



TWO MOTHERS OF FAMOUS GOLFERS: LADY HOLDERNESS WITH MRS. WETHERED



ON THE LINKS AT NORTH BERWICK: LORD AND LADY MASSEREENE AND FERRARD.



THE MARQUESS OF LANSDOWNE'S SON AND DAUGHTER-IN-LAW: THE EARL AND COUNTESS OF KERRY AT NORTH BERWICK.



The Surrey Ladies' Championship was played last week at Walton Heath, the result of the qualifying round of an eighteen-hole stroke competition being that Miss Joyce Wethered, Miss M. Hunnewell, and Mrs. Latham Hall headed the list with 88 each. Miss Gourlay, the previous holder, was one of the sixteen who qualified. Her score was 93. Lady Holderness is the mother of

Mr. E. W. E. Holderness, the Amateur Champion of 1922; and Mrs. Wethered is the mother of Miss Joyce Wethered, the Lady Champion, and of Mr. Roger Wethered, the Amateur Champion of 1923.—The Earl of Kerry is the only son of the Marquess of Lansdowne. Lady Kerry is the daughter of the late Sir Edward Stanley Hope, K.C.B.—[Photographs by Balmain and S. and G.]

The Wife and Daughter of the Colonial Secretary.



THE ELDER DAUGHTER OF THE FIRST THE COLONIES AND HER MOTHER:

J. H.

The Right Hon. James H. Thomas, P.C., M.P. for Derby, is the first Labour Secretary of State for the Colonies, and was until recently the General Secretary and President of the National Union of Railwaymen. He was once an engine-driver on the Great Western Railway.



LABOUR SECRETARY OF STATE FOR MISS "PEG" THOMAS AND MRS. THOMAS.

Mrs. Thomas, who was married in 1898, was formerly Miss Agnes Hill. She and Mr. Thomas have three sons and two daughters, the elder of whom, Miss "Peg" Thomas, has been about a good deal in London Society since her father's party came into power.

TALES WITH A STING

AT THE LITTLE HOT DOG.

VII.—THE MAN WHO WAS TO BE MARRIED IN THE MORNING.

By G. B. STERN AND GEOFFREY HOLDSWORTH.

THE marriage of Rupprecht von Adler had been arranged by his parents—and by the parents of the Countess Clotilde von Frohenhauffen, whose estates adjoined. It was a most suitable match in every way. Both were young, elegant, aristocratic, and rich. But Rupprecht found his betrothed lacking in warmth. He compared her to a snow-drift. To his mind a woman, even if she were a Countess, should be soft and adorable, a creature of delicious caprices, of unaccountable thrills. He pictured the long years stretching before him. A perfectly appointed life; a wife of exquisite taste and irreproachable manners; children, perhaps—sleek, aristocratic children; and boredom—horrible, never-ending boredom.

So the night before he was to be married, he went to the Little Hot Dog, and there behaved very much like a man under sentence of death. To say that he was far from sober would be an under-statement. He was, in fact, so hilariously and recklessly drunk that had it been anyone else the manager would have had him thrown out with considerable suddenness. But he knew Rupprecht—knew, too, the doom that hung over him. And a good many of the other visitors at the cabaret that night were also friends or acquaintances of the happy bridegroom-to-be. So there was a general tolerant atmosphere of "poor fellow," with a shrug condoning his sins, and a smile for his buffoonery.

Even his most intimate friends, however, thought he was going a little too far when he sent a special messenger for the famous Von Adler necklace of pink tourmalines and flung it over the head of Selma, a professional dancer at the Little Hot Dog with whom he had for the past five weeks been having an almost desperate affair. For those pink tourmalines were famous, and ought naturally to have been given with extreme pomp and ceremony to the Countess Clotilde the next day. The gift was expected, as a matter of course, by the Frohenhauffens.

Selma was triumphant. She had plenty of diamonds. Anyone and everyone gave her diamonds. But a family heirloom was different. She flung sparkling glances at Nadine, at the Blue Girl, and at the other rivals over whom she had scored. It was almost time for her turn. She would wear the necklace during her dance. Insolently, so that everyone would see her, she strolled across the dancing floor on the way to her dressing-room.

There was a sudden hush. Perhaps Veronica was the only one present who did not know why the babel was so dramatically hushed at sight of the tall girl in white who was coming slowly down the stairs as Selma mounted them.

"It's the Countess Clotilde," Franz informed her. "And the jewels should have gone to her to-morrow. He'd no right to give them to a dancer."

"My necklace, I think," said the Countess, in a clear, haughty voice that fell distinctly through the silence.

"Mine," said Selma. "He's given them to me—just now. And," she added defiantly, "I'm going to keep them."

Rupprecht, on sight of his Countess, had ordered another bottle of champagne. It was the only defence he could think of.

"I suppose," remarked Clotilde to the other girl, "you wouldn't care to risk them?"

"What do you mean—risk them?"

"I mean you wouldn't care to dance me for them?"

Selma burst out laughing. "Dance you? *Lieber Gott!* Why, you fool, I am a dancer!"

"So I gathered. And I'm not. So, you see, the odds are in your favour. Still, my challenge stands. We will each dance, and the people here shall judge. Whoever wins keeps the necklace."

"I don't see why I should," replied Selma, with a touch of the prudence of her class—her mother had been a very thrifty washer-woman. "The necklace is mine, after all. I suppose Rupprecht knew what he was doing when he gave it to me?"

"I doubt it"—with a scornful flicker of the eyelids in the direction of her flushed and sprawling fiancé. "Still, if you're so afraid of being beaten"—and Clotilde apologised to herself for using so obvious a taunt. But really, with the Selmas of this world, there was no need for subtlety.

And, of course, Selma, on her mettle, agreed at once to dance against the Countess Clotilde, with the pink tourmalines as the prize. Her loud laughter could be heard all over the room, as she discussed with her fellow-artists, Danilo and the Kissy-Girl and Silky-Foot, the impudence of this splinter of ice in challenging her—her, Selma, who at the height of the season could always command a place in big letters on the programme of the smartest cabaret in Vienna. Pah! Well—it might be amusing!

Clotilde spoke apart with the manager for a few moments, who then stepped forward and announced the contest, gaily representing the bitter and human motives underlying it as a mere good-humoured freak on the part of two charming ladies, both interested in the terpsichorean art. . . . A very wily manager—but nobody was deceived. The *clientèle* of the Little Hot Dog were simply delighted. Something of the ancient gladiatorial spirit hung in the air. By this time everybody knew that the stakes were the glittering pink jewels. And when the two spun a coin, and Selma took the floor first, the audience settled into their seats with a little subdued hum of expectation and excitement.

Selma was an attractive young animal, and she made the most of herself that night. She was wearing a gorgeous dress of apricot marocain, slashed up the sides of the skirt, and with a winking girdle of topazes at her waist. From her fair hair a great plume of bird-of-paradise feathers flung back. Her eyes were darkened, her mouth reddened to a crimson pout. She undulated across the floor like a beautiful panther, every movement an invitation, her whole being a sinful allure. The orchestra was playing a wild Hungarian melody, and Selma flung all her half-tamed, passionate nature into the dance. Her limbs moving subtly in their silken sheaths, white arms out-tossed, mane of honey hair flying, she danced like a Bacchante. Almost one saw Dionysus himself, leopard-skin on shoulders, red mouth stained with redder juice, and all his goat-foot crew peering through the vine-leaves, little eyes cunning and hot and cruel. The music rose to a tormented cry. Selma spun round like a leaf tossed by an autumn wind, and flung herself prostrate full-length across the floor.

A long silence—and then the applause

surged like the waves of the sea along the crowded boxes of the Little Hot Dog. The Countess would have to dance to beat that!

She came forward in her white frock, whispered to the first violin. The orchestra began Mendelssohn's "Spring Song," very softly, like a stream rippling between banks of dripping moss. Her face, framed in the soft masses of dark-brown hair, was an exquisite cameo: every feature perfectly and proudly chiselled—scornful, beautiful, eyes half-shut with delicate disdain. If Selma had stood for flaming passion, Clotilde was passionate purity—a tall, pale lily, the crystal virginity of mountain water. As she danced, graceful as a willow, one seemed to hear the south wind tremble among the larches, to see the pale primroses open at one's feet. She was spring herself, a shy, delicate lady, that brought the tender green to the woods again. Spring, fresh as a wild rose, a spring of little wild wood scents and sounds. Spring, the time of young lovers, of a blackbird singing at rain-washed sunset. Selma seemed a caricature of a woman beside this slender girl. . . . The tender, tremulous tune died to a close, and Clotilde drifted away. Almost with a sigh, the audience found itself back at the Little Hot Dog again.

Rupprecht had watched the Countess through drink-bleared eyes. He had no idea she could dance like that. She was attractive, that tall ice-maiden. He began to feel uncomfortable—even a little ashamed of himself.

"Ladies and gentlemen," the manager announced. The buzz of conversation stopped in an instant. Who had won? Countess or cabaret girl?

"The votes are as follows: for Selma Radoslav, forty-nine; for the Countess Clotilde von Frohenhauffen, forty-nine."

Exactly equal! What would happen now? Would they dance again? Selma was talking rapidly to the manager. He held up his hand again for silence. "It has been suggested that, as the voting was equal, the ladies should now dance, each with a partner—if the Countess agrees." Clotilde nodded, and Selma came out again with Silky-Foot, who was smiling that rather bored, tolerant smile of his.

Crash! went the cymbals—and the ragged, broken tune ripped out. Leaping, capering music—the slashed harlequin spirit of Jazz. Silky-Foot was true to the nickname Veronica had given him, and he seemed to have a hypnotic effect on his partner, so that she followed his flying feet as though compelled. In spite of the wild eccentricity of the dance, Silky-Foot sped through it with effortless ease. He ran the gamut of all the most intricate steps—slides, spins, and crosses. It was a wonderful exhibition of fireworks.

And then it was Clotilde's turn. Her fiancé, lurching a little, came forward, offering himself as her partner. But she waved him away, walked up to Franz, who smiled and nodded. He spoke a word to the first violin as he led the Countess on to the dancing floor. Veronica bent forward, her hands clenched. Would Franz pull it off for the Countess? Would he? Would he?

And then the orchestra began to play. It was "The Waltz Dream"—"Walzer Traum"—an old tune, but haunting with its simple lilt, and refreshing after the shattering drums and thrumming banjos.

[Continued on page xxx.]

The Superstitions of Bonzo.



II.—CHOCOLATE NUMBER ONE-HUNDRED-AND-THIRTEEN IS UNLUCKY.

SPECIALLY DRAWN FOR "THE SKETCH" BY G. E. STUDDY.



Friction—The Unseen Enemy of Power

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Wembley's Greatest Advertiser.



THE SMILING PRESIDENT OF THE BRITISH EMPIRE EXHIBITION: H.R.H. THE PRINCE OF WALES.

The Prince of Wales, who is the President of the British Empire Exhibition, is taking an active part in the campaign for assuring the success of the great Wembley venture, as not only has he visited the Exhibition as an ordinary sightseer, and taken rides on the Switchback, and turns on Jack and Jill and the Whip—two of the amusing side-

shows of Wembley—but he did what he called “a bit of advertising” for the Exhibition in his speech at the Royal Academy Banquet. In an admirably worded and interesting speech, H.R.H. called attention to the importance of the Palace of Arts at Wembley. “Above all,” he said, “it is the first show of British art of a truly Imperial nature.”

From the Coloured Photograph by Arthur Winter.

Introduced into England by the 10th Hussars.



*"The dancing ball runs straight and true, the ground is fast as fire;
To us remains the single stroke to crown our heart's desire.
With purple on their ponies' flanks they close on either side,
But you will keep in front, Babette, whose only spur is pride."*

—From the poem, "A Winning Goal," by Will H. Ogilvy, in the book entitled "Gallopings Shoes."

THE GREAT SOLDIERS' GAME ON WHICH ALEXANDER THE GREAT MADE A "MOT": PEERLESS POLO.

Polo (or Chaugán—to use its Persian name), the soldiers' game, which all Society assembles to see played at Ranelagh, Hurlingham, and Roehampton during the season, is probably the most ancient ball game in the world. It is described in the early Persian poem "Sháhnámah," and pictured in the manuscripts of this epic, while the historian Tabari states that King Darius, wishing to annoy Alexander the Great, sent him a ball and chaugán-stick, "as instruments of sport, better suited to his youth than war-like occupations." Alexander, however, was equal to the occasion, and replied that "the ball was the earth, and he (Alexander) the stick"—implying his

universal conquest. Polo was introduced into England by the 10th Hussars at Aldershot in 1869, and the first regular match was played on Hounslow Heath in 1871, between the 10th Hussars and 9th Lancers. On that occasion there were on each side eight players; and it may be said that the modern game of polo was only begun in England in 1884, when the late Mr. John Watson taught the players to combine, rather than to play each one for himself.—(DRAWN BY F. REBOUR. From the coloured reproduction published by the Graveurs Modernes, 194, Rue de Rivoli, Paris, artist's proofs of which can be obtained through "The Sketch.")

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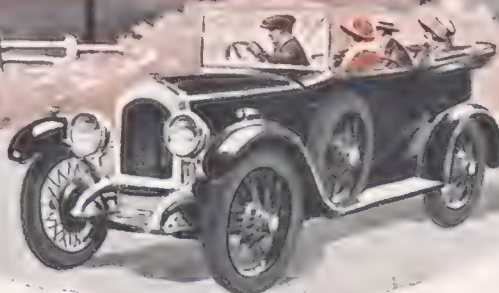
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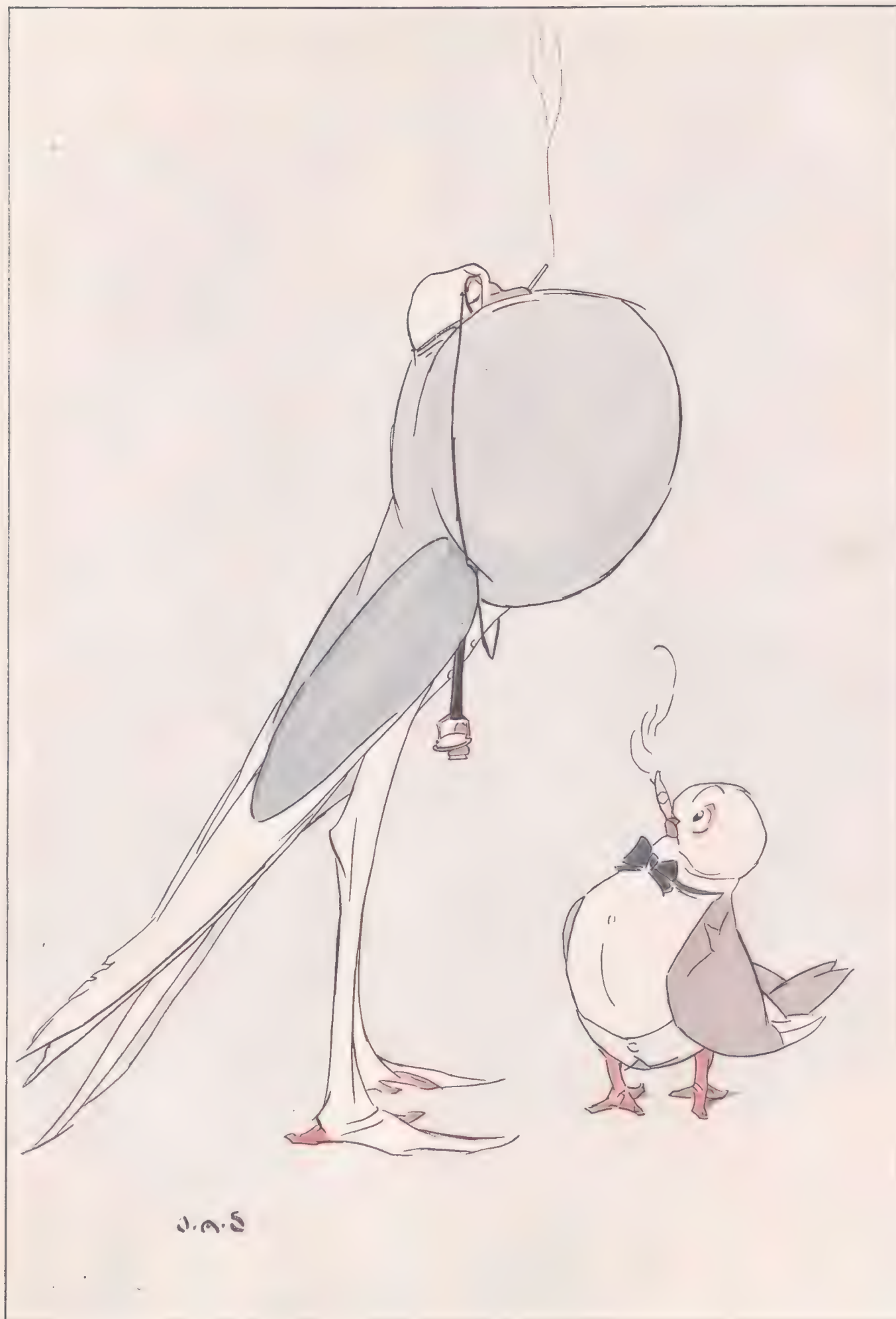
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THE TUMBLER PIGEON (to the POUTER PIGEON): After all, Sir Pompous Pouter, we all come from the same stock: different varieties, that's all—same as other people.

FROM THE DRAWING BY J. A. SHEPHERD.



Criticisms in Cameo. By J. T. Grein.



I.

"COME IN," AT THE QUEEN'S.

HERE'S dilemma. We all want to say nice things about the delightful artist Lee White, and her sprightly husband, Clay Smith, in welcome of their management "on their own," and with the best of goodwill we are "stuck." Of the whole revue of twenty numbers, one remarks little: a song or two of Lee White, pleasant patter at the piano by both, a charming Bonzo scene that was performed by a little boy of rare agility and understanding of dog-ways (Mr. Studdy must have been pleased if he was present) and a dozen pretty chorus girls, with charming costumes, and splendidly drilled. The rest left behind mixed impressions of damp squibs and strained efforts of humour that became wearisome by pointlessness, excessive length, and, frequently, mechanical acting. In fact, many things in "Come In" had better come out, and what will then be left will require severe marshalling into order and proportion. One says all that with great regret; but it is the truth, and it was really a little unkind of both popular artists to blame the pit and gallery for their dissonant notes at the end, and to insinuate "organisation," when, as a matter of fact, the audience bore the long spells of tedium with great patience. One trembles to think what would have happened if Miss Lee White and Mr. Smith had not been such great favourites. There was in the house a true spirit of goodwill. Everybody wanted them to succeed, and this became all the more apparent when, after dull numbers, the two leaders stepped in, and were greeted time after time with rapturous applause.

But even the material given to Miss Lee White was not quite the right thing for an artist of her quality. We like to hear her in a comic song; we enjoy her rapid cross-talk with Clay Smith, who plays the piano as deftly as the best entertainer. But the real art of Lee White is what I would call the atmospheric song: a rhapsody, a plaint, a lilt of memories, something of sentiment but not sentimental, in which her glorious personality, her exuberance, capable of transmitting all emotions, her vibrating voice with the hush of sadness and a restrained sob, tells tales of loving hearts that lost and illusions that glamour in the past. In this revue, there are one or two approaches to the lyrics which made her fame at the Vaudeville; but not one of them has the same touch of feeling, the echo of refrain that lingers in the ear. It seems strange that no one watching the rehearsals observed that there was too little Lee White, too little Clay Smith—he does not appear until near the end of the evening—in this revue; on the other hand, far too much ballast, costly, yet of no value. The programme speaks of a "Typical Lee White Song-Show." That is exactly what "Come In" is not, and what we hoped for.

Lee White and Clay Smith can make a show; but remember the old adage of the bricks and the straw. The workers were right and ready; but the straw, well, it was straw—of a kind.

J. T. G.

II.

THE RISE OF NICHOLAS HANNEN.

FOR years I have looked upon Nicholas Hannen as one of our coming men. I remember a certain mediæval comedy produced by the Stage Society, in which his personality, his humour, his nimbleness—above all, his diction—attracted my attention. He was then considered a hard-working, promising young actor, ever ready for the fray. But I discovered more: I felt that some day he would be an outstanding force. He has remained hard-working ever since, he has been a mainstay at the Sunday enterprises, he has championed many causes, often with all too little reward for his labour; but he progressed steadfastly. He began to be a "marked man" for certain characters—one began to speak of Nicholas Hannen parts; and that is always an auspicious sign. Recently in Munro's "Progress," despite the overwhelming weight of words, he made a monumental figure of the Prime Minister. Had there been more time for preparation, had the great play been allowed to go on after but two hasty performances, all London would have been talking of Hannen. He had yet to wait, and then came "The Conquering Hero," and Hannen justified the title in the author's sense, and in his

that cowers in the desire to live. Here Hannen is a true tragedian; not in the grandeur of antiquity, but in the modern mould on a lesser plane, yet infinitely pathetic. And this pathos increases when the Conquering Hero—what satire!—comes home a wreck, conscious of his failure; martyred by his family, eager to hear of his prowess—and he unable to speak, to confess, while his conscience rends him and rages within. The crowd, with bugles and popular airs, brings him homage, wishes to fête him with laurels and bonfire; but all he wants is rest—to forget—to forget the horror, the sufferings, the wantonness of war.

Whatever the merits of the play—and on that the public is far more divided than the critics; I may have an opportunity to recur to it—there is but one voice as to Hannen's achievement. It is a great characterisation, and one that makes the heart ache by its veracity.

J. T. G.

III.

"IN AND OUT," AT THE EVERYMAN.

A FARCE with a really fresh idea behind it is a *rara avis*; but I found one at Hampstead. The nervous Pilkington in a haunted Elizabethan manor-house, which he has already discovered to

be the hiding-place of a school of forgers, coiners, and polite criminals, is the pivot of the nonsense. There was a loud American dollar-millionaire and his very romantic, ultra-poetic wife, who seemed likely to play a big part in this supernatural *mélange*, and I was sorry Mr. Brandon Fleming only let us meet them in the first act. Sybil Arundale was really too good to have so sudden and final an exit. The next two acts we spend in and out of the secret chamber behind the sliding panel, for Pilkington is in love with Crystal, the charming leader of the criminal gang, and refuses to be ousted. Edmond Breon carries the farce lightly, on his back, and with zest and extravagance makes the best of his illogical conditions. It is enough that he keeps us amused,

for the fun is essentially one of situation. And the Gordian knot of entanglement might have been cut more neatly. The introduction of the red-nosed conjurer as a spectacled Harley Street doctor, the begging Archdeacon, and the comic police were not worthy of the ingenuity and novelty of the rest of the piece. Cecily Byrne, as Crystal, introduced a note of seriousness into the courtship, which gave enough piquancy to the dish to make me wish the sentiment had been salted with satire. Still, though there are no *bons mots* nor witty verbal exercises, and the incongruities of position are not always easily won, it is never dull, always entertaining, and often very amusing.

The actors one and all worked with a will, for they had a good farcical territory of nonsense to explore. A little more dexterity in the ravelling and unravelling of the tangle; a little more cunning in the manipulation of the incidents; a little more snap in the dialogue, and it would have been excellent farce. It is rather "In and Out," but the idea was far too good, too full of rollicking nonsense, to leave us out for long.

J. T. G.



COVENT GARDEN ITSELF AGAIN: THE ADMIRABLE PRODUCTION OF "DAS RHEINGOLD" IN GERMAN—CONDUCTED BY HERR BRUNO WALTER.

For the first time since the war London has a season of opera such as we enjoyed before 1914, and the excellence of the production of "The Ring" last week delighted everyone. The famous Wagner operas are being given in German by German artists, and the conductor is the distinguished Herr Bruno Walter. Our photograph shows Donner (Karl Renner) and Froh (Hans Clemens) coming to protect Freia (Nellie Jaffary) from the Giants.—[Photograph by the "Times."]

status as an actor. We have many fine actors in these days—I will say it again and again; the best in the world, so one has to be careful in singling one out from the splendid ranks—but I fear no reproach of exaggeration when I say that Hannen's Conquering Hero is one of the histrionic achievements of the last years. And this in spite of the fact that Hannen, by the maturity of his manhood, is not, in aspect, the ideal man for the part. One would see a youth of lesser virility, of less stamina—a more boyish creature. Yet what matters the outside when the inwardness is there? Hannen has this character entirely in his grasp. He shows us the vacillation, the "conchiness" of the youth; he makes him a willy-nilly soldier, brave to a point for the world to behold, within writhing in protest, self-immolation, at length in anguish when the Prussian pistol threatens to cut short his life. He is not a coward in the military sense of the word. He is broken by cold, hunger, exhaustion; one sees two "egos" at work—the rebellious spirit against the fathomless futility of war, and the other spirit

Plays of the Moment: No. XIX. "To-Night's the Night."



IN THE CHARMING "KATINKA" NUMBER: MISS HEATHER THATCHER AND MESSRS. JAMES McCOURT AND HARRY COLLINS.



VICTORIA AND THE GRACELESS HENRY: MISS HEATHER THATCHER AND MR. LESLIE HENSON.



VICTORIA AT THE BALL: MISS HEATHER THATCHER IN "TO-NIGHT'S THE NIGHT," AT THE WINTER GARDEN.



THE THREE PINK DOMINOES: BEATRICE (MISS ETHEL BAIRD), JUNE (MISS ADRIENNE BRUNE), AND VICTORIA (MISS HEATHER THATCHER).

The revival of "To-Night's the Night" is likely to be a big success at the Winter Garden Theatre, for this musical comedy is both a tuneful and lively one, and the production is a well-dressed one, with one of the best-looking of choruses to help it along, and a cast containing those universal favourites, Mr. Leslie Henson and Miss Heather Thatcher, and Mr. George Grossmith in his original part. It will be remembered that

it was in "To-Night's the Night," first produced in 1915, that Mr. Leslie Henson made his first big London hit; and it is therefore of special interest again to see him in the rôle of Henry, the irresponsible nephew. The part has been lengthened, and now offers excellent scope for the display of Mr. Henson's laughter-making genius. His scenes with Miss Heather Thatcher as the flirtatious maid belong to the best kind of comedy.

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Daughter of a Dance Hostess of the Week.



THE ELDEST DAUGHTER OF THE DUCHESS OF NORFOLK : LADY RACHEL HOWARD.

The Duchess of Norfolk's dance for her eldest daughter, Lady Rachel Howard, is fixed to take place on Friday next, May 16, at Norfolk House, St. James's, and is likely to be one of the smartest balls of the week. Lady Rachel Howard, who was born in 1905, came out last year, and was one of the most important débutantes

of the season. Her only brother, the young Duke of Norfolk, is the Premier Duke and Earl, Hereditary Earl Marshal, and Chief Butler of England. Lady Rachel is very interested in the Heritage Craft Schools at Chailey, Sussex, and is giving £1000 to the institution to buy the Rollier bed for sun cures.

Photograph by Hutchinson and Russell.

A Specialist Show: The Joint Terrier Club Championships.



WAITING FOR THEIR TURN TO COMPETE: MRS. A. W. BIRD'S WEST HIGHLAND WHITE TERRIERS.



THEIR FIRST APPEARANCE AT A SHOW: MRS. E. VEZEY HEMSLEY'S LITTER OF SEALYHAM TERRIERS.



WITH HER SEALYHAM TERRIER, SLICK OF ST. MARGARET'S: MRS. CHARTERS.



WITH HER WIRE-HAIRED FOX-TERRIER, CRACKNELS VERDICT OF NOTTS: THE DUCHESS OF NEWCASTLE.



WITH HER DANDY DINMONT, ORMONDON: MRS. J. T. RAYBOULD.



WITH HER JIM OF YELDIR: MISS J. C. RIDLEY.



A HANDSOME BULL-TERRIER AND HIS OWNER: MISS C. BAKER AND SUNROCK.

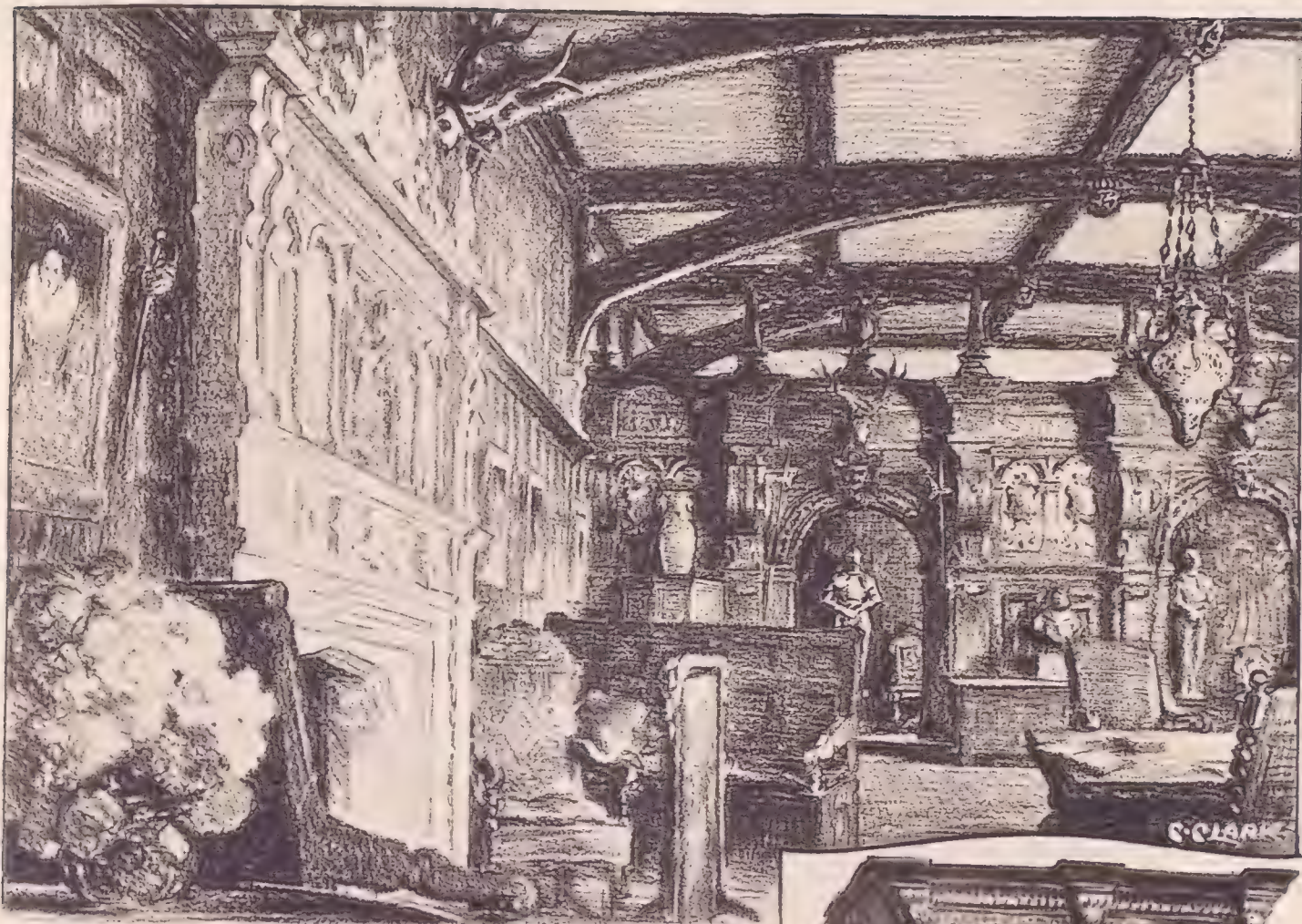


WITH HER AIREDALE TERRIER, WAR DECLARED: MRS. D. I. KEEFE.

These charming doggy aristocrats assembled at the recent specialist show of terriers at the Joint Terrier Club Championship Show at Olympia. The entry was an excellent one, the largest class of competitors being

the Sealyhams, who numbered 360, Cairns taking the next place with 310. Our photographs show some of the exhibitors and a number of the prize-winners in various classes.

Photographs by S. and G. and L.N.A.



The Brick Hall,
—Rufford Abbey.

A Haven of the Dukeries

IN situation sequestered, the picturesque gables of Rufford Abbey are viewed through groves of magnificent elms and beeches truly in keeping with the traditions of Sherwood Forest. Rufford has no stormy history. While it has welcomed monarchs, it is actually a splendid example of the domestic architecture and quiet home life of our Elizabethan and Jacobean gentry. The great Brick Hall, principal living room in past days, is a beautiful apartment with richly paneled walls, Flemish tapestries, a splendidly carved Jacobean screen, raised dais, open oak-beamed roof and the polished brick floor from which its name is derived.

The Long Gallery has been famed for its tapestries, family portraits and numerous works of art, including one in particular, most curiously described by a writer some two hundred years ago as "horribly well executed." His description of John Haig Scots Whisky is not extant—probably it would have been expressed as "excellently well produced"—for John Haig with its famous three-century reputation for irrefutable quality would doubtless have been quite familiar to our scribe.



A magnificent carved paneled oak
bedstead of the Elizabethan or
Jacobean period.

Dye Ken.
John Haig?



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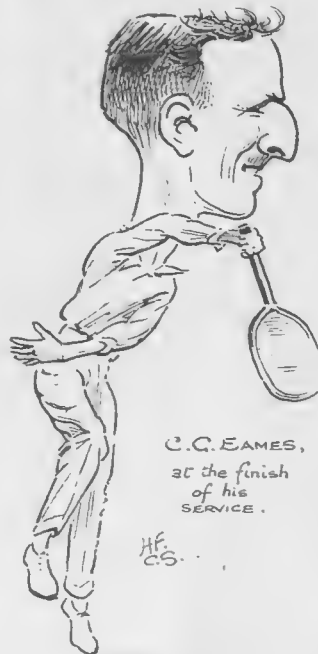
The Universal Game.

Lawn-Tennis Notes and Sketches by
H. F. Crowther-Smith.

THE growth of lawn-tennis is amazing. This little island of ours, viewed through the eye of the airman, must appear to have broken out in a veritable red-rubble rash; for it is almost impossible for those of us who still crawl about on *terra firma* to go a hundred yards without coming across that terra-cotta effect produced by the ubiquitous hard court.

It is noticeable, too, how the game permeates nearly every phase of the commercial side of life. All kinds of commodities which, to the ordinary mind, don't seem to have the remotest connection with lawn-tennis are roped in and shown to be absolute necessities to the player who wants to excel at the game. Take underwear, for instance. I was always under the impression that players wore nothing underneath—I speak as a man, and therefore refer, of course, only to the

be put. It is the very best kind of pen for autographing lawn-tennis balls. Do not run away with the idea that Mr. Slazenger personally signs his name on every ball before it leaves the factory. That would be a colossal task, likely to bring about writer's cramp or lawn-tennis ball elbow. No, it is the unconquerable Suzanne who, with her own fair hand, has found that a fountain-pen gives the best results when it comes to the question of writing her signature on the cover of a lawn-tennis ball. A pretty severe test this for any pen on such a surface—and for the



hand that manipulated it. But Mlle. Lenglen, aided, no doubt, by some of those graceful backhand strokes of hers, has proved that calligraphy and the lawn-tennis ball are practically inseparable.

Everyone knows that you must have a clear eye for the universal game. If you haven't, your liver is wrong. And if your liver is wrong you must take salts of some sort. Always, therefore, have a bottle of this delicious, effervescent health-drink handy on the court; and if you are a little bit off your game, when you cross over, borrow a sixpence (or, better still, half-a-crown) from your opponent, and put just as much as will cover the coin in a glass of water, and drink it down. You will then feel so fit that, even in the blazing heat of summer, the salts will make you want to turn somersaults over the net. Your adversary may not like your doing this; but never mind. Wait till you have to change courts. The umpire—always obliging fellows, umpires—will probably willingly "tuck in his tupenny" and allow you to leap-frog over him, high chair and all.

Then, again, it is dinned into us (and very wisely) by the trade, how vital is the importance of wearing the right kind of shoes. You must not let your feet interfere with your lawn-tennis. They will, you know, if you don't watch them. Umpires take a very keen interest in your feet. They watch them very closely every time you serve. You may have gone through the ghastly experience of being foot-faulted. Oh, the degradation of it! But are you really sure it was your feet that were to blame? May it not have been due to the fact that your shoes were on the wrong feet? I fancy I hear you say they're the only feet you've got. Very likely; but there are several different makes of shoes. Your feet, wrongly

shod, are restless and uncomfortable; so the toes, in their frantic struggle to get free from the ill-fitting articles in which you have forced them, wander over the base-line, and the umpire calls: "Foot-fault!" He's wrong: it wasn't the fault of your foot, but the fault of the shoe.

Further evidence of the all-pervading nature of the game I discovered when reading the "Woman's Page" in a daily paper. I suppose I ought not to pry into feminine affairs; but I find I miss a lot if I don't. For not even the lady who usually keeps sternly to advice to mothers, and hints on hygiene in the home, has been able to refrain from talking about lawn-tennis. With the result that house-keeping terms and lawn-tennis terms get delightfully mixed up together.

According to this writer, any young house-wife who is proficient with the feather duster should be well on the way to make a good player. For, she says, some of the strokes are "flicks"; and that you should flick the ball with your racket just as you whisk the cobwebs off the drawing-room pictures. This will rejoice the heart of many a weary housekeeper who has hitherto regarded dusting as a dreadful drudgery. Now, as she wields the feather duster, she can pretend that it's her racket. That fine backhand drive with which



kit of men. But I now learn that the value of your service and the pace of your returns are quite as much dependent on your having the right kind of underwear as the right sort of racket. It will not be very surprising to find on future Wimbledon programmes a statement to the effect that the last three winners of the championships played throughout in a certain efficacious make of underwear.

Some such fabric as "Aeltex" (entirely a fancy name, and not, as the first four letters might lead you to suppose, manufactured by the All England Lawn-Tennis Club) would provide a splendid combination for those who must employ a pseudonym. Not only could they play under the name, but under the underwear.

Very few people would imagine that a fountain-pen could be of much use to the lawn-tennis enthusiast—player-writers and writer-players excepted. Of course, all the really nice experts at the game, whose names are in request for autographs, always take one with them into court, so as to be ready to decorate the album of some youthful hero-worshipper. That, however, is not the primary use to which the self-filler should



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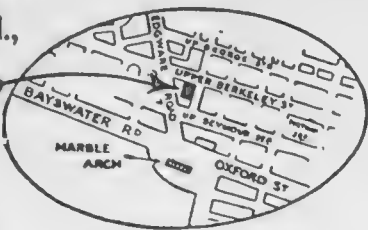
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The Literary Lounger. By Keble Howard.

"A Man in the Zoo." Mr. David Garnett scored a very pleasant success with his quaint little story, "Lady into Fox." It is a story that I remember with pleasure—a pleasure somewhat marred by the recollection of certain coarsenesses which are considered rather "the thing" nowadays, but affect people of good taste in precisely the same way as they did fifty years ago and will fifty years hence. You may say that these coarsenesses were unavoidable when writing of a lady who became a vixen; I do not agree, and we will leave it at that.

"Lady into Fox" was extremely well written. The chief attraction to me in the work of Mr. David Garnett is not the quaintness of his ideas, but the lucidity and unaffectedness of his style. He is not afraid of being understood, which shows that he has the real stuff in him. Your obscure gentleman always reminds me of the cuttle-fish, which ejects from its sac an ink-like fluid to darken the water and conceal its precise position. There is some excuse for the cuttle-fish, since he is trying to save his life. There is not much excuse for the literary cuttle-fish. He may not have anything to say, but he deserves no pity for that. After all, nobody asked him to attempt to say anything.

Mr. David Garnett could say a great deal more than he does. His little books—the latest of which, "A Man in the Zoo," is just to hand—are like the ox in the tea-cup.

Why Not? Mr. Garnett has hit upon a capital notion. Why does not the collection of the Zoological Society include a specimen of Man? And, if it should include Man, why not Woman? And if an English woman and an English man, why not men and women of all the races on earth? In short, why not start a new Zoo for human animals?

He does not go so far as that. He is content to give us the strange romance of John Cromartie and Josephine Lackett. These young people, who were in love with one another, went one day to the Zoological Gardens, where they had a quarrel. There is nothing very unusual in that. Hundreds and thousands of lovers must have quarrelled in the Zoological Gardens. If not, it is the only spot in the inhabited globe where love has pursued an amicable course.

Josephine became so angry that she made the following speech—

What Josephine Said. "No! You silly savage! No, you wild beast! Can't you understand that one doesn't treat people like that? It is simply wasting my breath to talk. I've explained a hundred times I am not going to make

father miserable. I am not going to be cut off with a shilling and become *dependent* on you when you haven't enough money to live on yourself, to satisfy your vanity. My *vanity*, do you think having you in love with me pleases my *vanity*? I might as well have a baboon or a bear. You are Tarzan of the Apes; you ought to be shut up in the Zoo. The collection here is incomplete without you. You are a survival—*atavism* at its worst. . . . You ought to be shut up and exhibited here in the Zoo—I've told you once and now I tell you again—with the gorilla on one side and the chimpanzee on the other. Science would gain a lot."

Wild words—the words of an angry girl in love—but they sank deep into the sensitive heart of John Cromartie. He

reasonable that a man should do this or that, and all will be well." And then he finds—or the reader may find—the foundation the best part of the work.

The Letter to the Secretary.

For example, the letter to the Secretary of the Zoological Gardens is a model of what such an impossible letter should be. It is so reasonable, so courteous, so convincing that you do not see how the authorities could very well refuse the offer—

"I write to lay before your Society a proposal which I hope you will recommend to them for their earnest consideration. May I say first that I know the Society's gardens well, and much admire them? The grounds are spacious, and the arrangement of the houses is at the same time practical and convenient. In them are specimens of practically the whole fauna of the terrestrial globe, only one mammalian of real importance being unrepresented. But the more I have thought over this omission, the more extraordinary has it appeared to me. To leave out man from a collection of the earth's fauna is to play 'Hamlet' without the Prince of Denmark. It may seem unimportant at first sight, since the collection is formed for man to look at, and study. I admit that human beings are to be seen frequently enough walking about in the Gardens; but I believe that there are convincing reasons why the Society should have a specimen of the human race on exhibition." He then goes on to offer himself for exhibition, and concludes with particulars of his race, height, weight, age, and so forth.

The offer was eventually accepted.

John in His Cage. John Cromartie had quite a nice cage. It was in the Ape-house, just as Josephine had suggested, with the Chimpanzee on his right and the Orang-outang on his left. At the back of his cage was a nice large room furnished as a bedroom, and a bath-room behind a wooden partition.

His keeper was named Collins. Collins did not care very much about this new exhibit. He was very polite to John, but he never made real friends with him. Collins was far less embarrassed when dealing with the Chimpanzee or the Orang-outang.

A carpet was put down in the cage, and John had a table for his meals, an upright chair, an armchair, and a bookcase. He was allowed to take his own books into the cage.

"When he had been busy for a short time he looked about him, and found something very strange in his situation. In the dimly lit cage on his right the Chimpanzee moved uneasily; on the other side he could not see the Orang-outang, which must have been hiding in some corner. Outside, the passage was in darkness. He was locked in. At intervals he could hear the cries

[Continued overleaf.]



THE MINISTER OF LABOUR IN OUR FIRST LABOUR GOVERNMENT: THE RT. HON. TOM SHAW, P.C., C.B.E., M.P.—AS SAVA SEES HIM. Mr. Tom Shaw, the Minister for Labour in our first Labour Government, has sat for Preston since December 14, 1918. He was born in 1872, and was sometime Secretary of the Colne Weavers' Association, and Secretary of the International Congress of Textile Workers, and Labour and Socialist International (Second International). During the war he was Director of National Service, West Midland Region, and was made a C.B.E. (Civil) in recognition of his services.—[From the Caricature by Sava.]

determined to be revenged on Josephine. He would make her sorry for the terrible things she had said to him. He would take her at her word and get himself shut up in a cage and exhibited at the Zoo.

That is all preliminary stuff, but it is very good preliminary stuff. I am not sure that it is not better than the actual adventures of John when they accepted his offer and shut him up in a cage. These queer things often happen in works of art. An author may say to himself, "Let me get the preliminary part over, let me make it seem

(Continued.)

of different beasts, though he could rarely tell which it was from the cry. Several times he made out the howl of a wolf, and once the roar of a lion. Later the screaming and howling of wild animals became louder and almost incessant."

What the Public Thought. This new exhibit was a great success with the public. Such was only to be expected. The public will pay to see anything which they can see for nothing any hour of the day. When there were



TO REPRESENT THE DUCHESS OF BEDFORD IN THE ROYAL TOURNAMENT PAGEANT: MISS ANN JARVIS.

Miss Ann Jarvis, who is to take the part of the Duchess of Bedford in the Pageant at the Royal Tournament, which opens on May 22, is the niece of Mr. Emilius Jarvis, the well-known Toronto banker. This year the Pageant, which is entitled "Hearts of Oak," is to be a naval one, and will include the celebrated incident in Hyde Park in 1748 when George II. was so impressed by the smart appearance of the Duchess of Bedford in her blue-and-white riding habit that he selected these colours for the British naval officers' uniform.

ten thousand hansoms in the streets of London, a dramatist had the inspiration to bring a real hansom and a real horse on to the stage. The public fought with each other like wild cats to get into that theatre and look at the real hansom and the real horse.

It was just the same with John. They had seen millions of men just like him, eating the same sort of meal, sitting in the same sort of chair, reading a book in precisely the same way. But not as an exhibit. Four policemen had to be specially engaged to manage the crowd. Two stood at the door of the Ape-house holding the people back, and the other two arranged the queue that was to pass by the cage. It was very hard to keep the queue moving.

The Chimpanzee and the Orang-outang did not like it. They were jealous of all this attention bestowed on John. They noted that the people were not looking at them, and they threatened John with nasty snarls. Collins said they would tear his hair out and kill him if they could get at him.

Josephine. Mr. Garnett was wise to start with a love story, because one soon tires of John's emotions in captivity. We want to know what Josephine thought of it all.

Josephine, at first, was very angry. Then she was very sad. She and John used to

converse through the bars of the cage when the public had tired of gazing at a real live man.

"Josephine had not seen Cromartie looking so charming for a long time. Her own expression changed also, but she still remained shy and awkward, and was obviously afraid of someone coming into the Ape-house and finding them together, talking.

"For a moment or two they were silent. She looked at the Caracal and said—

"I read in the paper about your having a companion. I expect it is a very good plan. You are looking better. I've been having bronchitis, and have been laid up for a fortnight since you saw me last."

You will guess that Josephine offered, in the end, to join John in the cage. But this offer was refused by the authorities. They simply opened the door and John walked out—with Josephine on his arm.

I hope I have said enough to make you want to read the whole of this original and amusing little book.

"Yesterday." We are in for quaint notions to-day. Here is Mr. Norman Davey with a story about a revolution in the Isle of Wight. A pretty girl and a tipsy journalist were at the bottom of it all. The pretty girl would have nothing to do with Captain Ransome, so he locked her up in the fort of which he was in sole command. The tipsy journalist saw the chance of a spree, so he commandeered the local paper and announced that the Isle of Wight had thrown off the yoke of England. If anybody from the mainland or the sea attempted to interfere, Captain Ransome would put his guns into action. They were the biggest guns in England, and had a range of twenty-five miles.

There's a situation for you! The one person perfectly happy was the tipsy journalist. Ransome was not very happy; and the girl, of course, was furious. But Ransome did not weaken. He just held on, and let the Mayor of Ryde and the Mayor of Newport fight out between themselves the good fight for the governorship of the island. The tipsy journalist wrote speeches and appeared on platforms.

Home Rule for the Isle of Wight is a capital humorous idea, and I wish our author had stuck to that. There is something very homely and pleasant about Ryde and Newport and Ventnor and the rest. There should also have been some good comedy scenes between Captain Ransome and the imprisoned lady.

The Prime Minister.

Unfortunately, he deserts the Isle of Wight after a time and goes off on the *Enchantress*, where we meet the Prime Minister and the First Lord of the Admiralty. They are being pursued by Suffragettes, whom we all fervently hoped were past history. The Suffragettes in a tramp steamer overhaul the *Enchantress*, and make prisoners of the Prime Minister and the First Lord. The Prime Minister escapes disguised as a woman, and turns up at a Cabinet meeting in this rig. The First Lord is wrecked, and wades ashore with the leading Suffragette, who tells him he may call her Kitty.

Somehow or other, politicians in fiction are not funny, however amusing we may find them when they are arranging among themselves to collect and spend our hard-won cash. We begin trying to fit names to the Prime Minister and the First Lord, and that sort of puzzle is death to any comic idea. By the time we get back to the Isle of Wight, we have lost interest in the rebellion, and, what is worse, in the lovers.

The more extravagant an idea, the more soberly it should be handled. I advise Mr. Davey, if he will pardon me, to take a course of Mr. David Garnett. They are both

whimsical fellows, and there is room enough for a little comic relief.

"Messalina of the Suburbs." There is nothing comic, anyway, about the author of this volume. Her main story has clearly been founded on the miserable and sordid tragedy of Mrs. Thompson and Bywater. We get a careful analysis of the female character, showing that some such end was almost inevitable. The description of the murder itself might have been taken direct from the newspapers.

The doctor and the lawyer—particularly the former—do not impress one with their fidelity to real life, but the lower-class people are very well drawn. The point is, whether they were worth creating for the purposes of this story. It is bad enough for the juvenile feminine mind to read all this stuff in the papers, and one would have thought it hardly worth while to make a re-hash of the sorry business.

The other little tales which make up the volume are not exhilarating. We conclude with a play in one act, in which the lady secretary of a local Welfare Committee throws herself out of a window after listening to a discussion by the narrow-minded old cats of members on illegitimacy. I had



THE COFFEE-STALL PRESIDED OVER BY AN ARTIST "BARMAN": MISS ELSA LANCHESTER AND MR. JOHN ARMSTRONG AT THE "SELECT EVENINGS" CLUB.

Miss Elsa Lanchester, the well-known dancer, who has been sculptured by Epstein and who is now appearing in "The Way of the World," was for some time associated with "The Cave of Harmony," and has now, with Mr. Harold Scott, started a new club and cabaret show in Bloomsbury under the title of "Select Evenings." The club-room is cleverly decorated, and the coffee-stall shown in our photograph is where refreshments are dispensed. Mr. Armstrong, who acts as "barman," and provides tea and coffee, himself painted the stall.

Photograph by U.P.P.

hoped that all post-war young women had developed a sense of proportion in these matters.

A Man in the Zoo. By David Garnett. (*Chatto and Windus*; 5s. net.)

Yesterday. By Norman Davey. (*Chapman and Hall*; 7s. 6d. net.)

Messalina of the Suburbs. By E. M. Delafield. (*Hutchinson*; 7s. 6d. net.)



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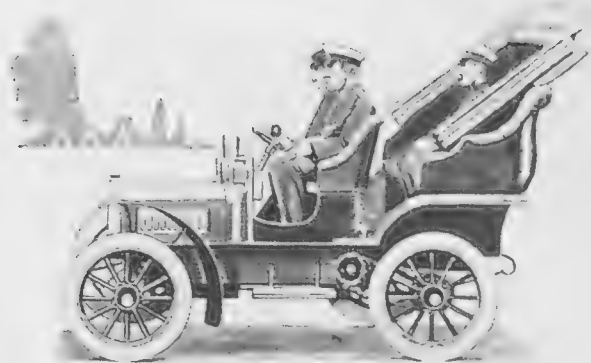
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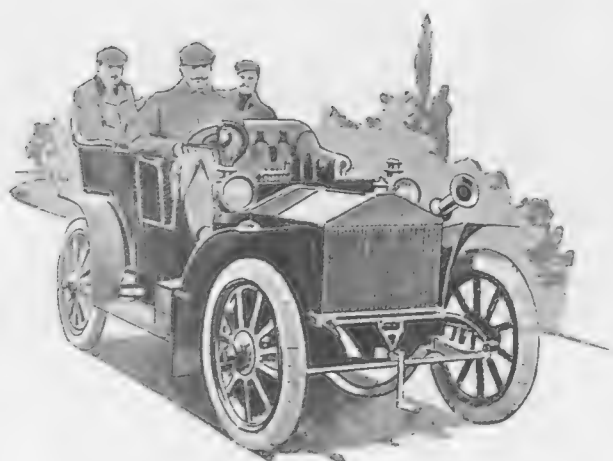
The Rolls Royce car made its debut at the Paris Salon of 1904 in models with two, three, four and six cylinder engines. The two and four cylinder types are illustrated.

The 10 h.p. twin was fitted with a novel design of body, the near front seat swinging outwards to give access to the tonneau, thus providing what at that time was a very advanced form of design—the side entrance body.

The engine, too, was "ultra-modern," one of the features emphasised in contemporary descriptions being "induction valves equipped with mechanically operated tappets."

On one of the earliest 10 h.p. cars the late Hon. C. S. Rolls made an early morning trip from London to Folkestone to meet the Duke of Connaught, and after a tour of inspection returned to town, having covered the then remarkable distance of 220 miles in one day without trouble.

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Motor Dicta. By Heniochus.



Cause and Effect.

Although Coventry returned a Labour and anti-tariff Member of Parliament, the prospect of the McKenna duties ceasing on Aug. 1 has created consternation in that town among the workers. I expect now they wish they had voted for Sir Edward Manville, their ex-M.P., for practically, by plebiscites and public meetings, every worker in the place has expressed the view against the removal of the duties. It is a practical lesson in cause and effect, and one wonders if advantage will be taken of it in the near future when the next General Election takes place. However, the importers of foreign cars are

driver, as against the knack he has to acquire in changing gears, it can readily be understood what the scientific enthusiast means by his discarding the gear-box for the super-charger.

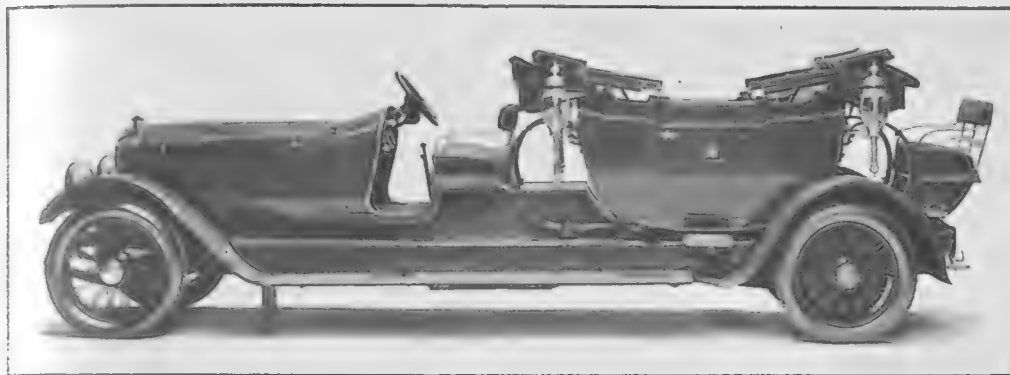
Supremacy of British Cars.

Anything that can maintain the supremacy of British cars against the whole world is rightly welcome at the present moment, when the industry itself is threatened by the removal of its protecting tariff wall. Therefore, if super-chargers help the Sunbeam team to win the Grand Prix again at Lyons this year on Aug. 3 we will not worry for the present on this item appearing on the

or touring with their family. Pessimists threaten that the removal of the duties on imported cars will reduce the industry to the limits of 1900, when the British manufacturers were represented by the 3½-h.p. Aerial quadra-cycle, the 6-h.p. and 9½-h.p. Daimlers, the 8-h.p. Lanchester, the 16-h.p. Napier, the 3½-h.p. Triumph motor-cycle, the 8-h.p. Wolseley, and the 3-h.p. Humber voiturette in the R.A.C. 1000 miles trial in that year.

America's New Fuel.

Evidently our fellow-motorists in the United States are asking for top-gear-driven cars more than ever, as a new anti-knocking fuel is shortly to be placed on that market by the famous General Motors Corporation. Twelve months ago I mentioned in these notes that the chemists of the laboratory at their works had arrived at a fuel that would allow the engine of a car to run at a much higher compression, using the newly discovered mixture, than when running on petrol. At that time it was announced that further experiments had yet to be made before it would be available to the public. These evidently have proved successful, as it is stated that this anti-detonate fuel will be available in some 30,000 garages in the U.S.A., drawn from the pump in the same way as petrol. This new chemical is called ethyl-gas, and is added to the ordinary petrol as sold in the States in the ratio of 1 part ethyl-gas to 600 parts of standard petrol. When fed into the carburettor the proper proportion of the vapour is 1 of this ethyl-gas-cum-petrol to 12 parts of air to give the firing mixture in the cylinder of the engine. Ordinary compression is usually from 82 lb. to 96 lb. per square inch. With this new fuel mixture the compression of an eight-cylinder Cadillac was raised to 140 lb. per square inch, and using this ethyl-gas mixture, climbed a stiff and bad surface gradient at nearly ten



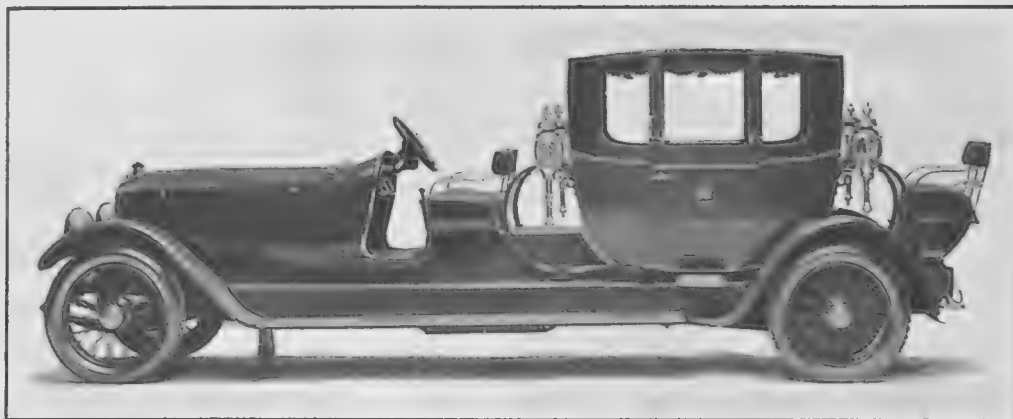
A STATE CAR—IN THE LIKENESS OF AN OLD COACH—BUILT FOR H.H. THE MAHARAJAH OF ALWAR: THE 40-H.P. LANCHESTER AS AN OPEN VEHICLE FOR CEREMONIAL OCCASIONS.

tickled to death with the prospect of flooding this country with their surplus stock, so down will go all the prices of these motor-carriages after August. Their reduction in cost will also bring down the second-hand value of French, German, Belgian, Italian, and U.S.A. cars, so that the present owners will drop a "bunch of money," as a U.S.A. friend of mine expressed it. In the meantime, motorists will do well to patronise the British maker, as his cars to-day are as cheap to buy as they will be for many years to come. They will last for ten years or so in giving excellent service, and consequently will prove the best value ultimately to the purchaser.

Super-Charged Engine Cylinders.

Though it is only the racing car that has its engine's many cylinders charged with the gas mixture under pressure above that of the atmosphere, scientific automobile designers are suggesting that by this method the motor carriage may be fitted with so flexible an engine that it will be possible to dispense with the gear-box. I should hate to contradict them, but it will not happen for many years to come, in my opinion, even if "top gear" driven cars are produced. For should the super-charging device—a form of power fan—break down, the gear-box would still be wanted as an emergency and safety device to get you home. At the same time, it is very interesting that the Sunbeam racing cars' engines fitted with super-chargers for the gas mixture to the combustion chambers are giving 35 per cent. better power curve with this device than without it. At 2000 revolutions per minute the engine with super-charger gives nearly three times as much power as the same engine without it. This means that prodigious acceleration is available from low speeds on top gear, and that, in fact, changes of gear, except for exceptional circumstances, are practically eliminated. Since the coupling up of the super-charger by means of a simple clutch requires no skill on the part of the

touring car. Fortunately, McKenna duties or no duties, there will always be a market for the best motor vehicles; but, unfortunately, it is only a limited one. Whatever may happen in England to the cheaper small-car makers in the future, there will always be a sale for Rolls-Royce, Napier, Daimler, Lanchester, Armstrong-Siddeley, Vauxhall, Bentley, Sunbeam, 19-h.p. Crossley, and the 14-h.p. Bean cars in England and Scotland by the discerning motorist who has the money to pay for them. No owner of any one of



SPECIALLY BUILT FOR H.H. THE MAHARAJAH OF ALWAR: A 40-H.P. LANCHESTER STATE CAR—AS A CLOSED VEHICLE.

This interesting 40-h.p. Lanchester has been built for H.H. the Maharajah of Alwar, and is a State car, with a body on the lines of the State coaches used by royalty in this country.

these cars would change over to an imported vehicle, as price and price only does not affect their purchase as compared with the general trade. I include the Bean because it is the lowest-priced best value in useful motor-carriages at the moment, equally suitable for Colonial and home use. Also from this selection of cars all types of motorists can find their fancies satisfied, whether they are desirous of lolling in luxury, smashing the speed-limit, racing on the road and track,

miles an hour on top gear; while a four-cylinder Oldsmobile, with the compression raised to 160 lb. per square inch, climbed the same ascent on "top" at about eight miles per hour. This ability to permit the engine to turn over slowly and still pull well will, it is hoped, give double the mileage to the cars per gallon of ethyl-gas fuel as compared with what they did on petrol alone; while the cost of the new mixture is only 1½d. per gallon more than ordinary petrol.



Lady Golfers: Ambition and Adventure.

By R. Endersby Howard.

A Serious Mission.

Next week the ladies are holding their golf championship at Portrush, in County Antrim. It says much for the determination of the officials of their union that, in spite of rather discouraging circumstances during recent times, they have never wavered from the decision of thirty years ago that the event should take place in Ireland every fourth season. Here, surely, is evidence that the ladies appreciate the importance of being wholly serious about a championship. They have a considerably larger entry when they hold the meeting in England or Scotland, and a correspondingly greater flow of social amenities and exciting happenings—since numbers are bound to count in these directions. Nowadays, people have fallen out of the habit of going to Ireland for the fun of the thing; but the Ladies' Golf Union know that the players who stand a chance of winning the championship will go there to win it when the necessity arises. No doubt they are fairly well satisfied with the entry of sixty-eight for the forthcoming tournament—an earnest affair among earnest people.

Sovereign Power.

It is possibly something of a deterrent to a big candidature that Miss Joyce Wethered stands so high in public esteem that most lady-players regard an effort to beat her as a pretty hopeless sort of enterprise, hardly worth a passage across the Irish Sea. Then there is Miss Cecil Leitch very nearly back to her old form—perhaps quite back to it by now. I think that most of those who stand reasonably good chances of tilting successfully at form are in the list. Perhaps the best among the missing is Miss Joy Winn, who hits her iron shots with that snap which is the sign of the first-class golfer, and the absence of which is the most marked deficiency among the general run of lady players. To be sure, Mrs. Temple Dobell, who won in 1912, when she was Miss Gladys Ravenscroft, is also an absentee; but she takes her golf with a very light heart in these days, so perhaps championships have ceased finally to stir within her the spirit of rivalry.

A Warm Corner.

Miss Wethered is unquestionably a strong favourite, but her opponents may take heart of grace from the fact that she has been found vulnerable on more than one occasion during the past twelve months. Indeed, she does not even hold the title: she was beaten by 2 and 1 in the semi-final of last year's championship at Burnham (Somerset) by Mrs. Alan Macbeth, who has again entered, and who, for two seasons,

has been playing almost as well as when she won in 1913. Miss Wethered was defeated early this season by Miss Hunnewell in a Surrey trial match—not, perhaps, a desperately important occasion, but one which showed that she might be caught and conquered on an off day. She is going to be tested to the full next week, for the corner of the draw in which she finds herself is bristling with well-known players. They include the three who have won all the

chance of beating Miss Leitch near the end of the ladies' open championship at Turnberry three years ago. She let it slip, but nobody who had watched her golf could have much hesitation in rating her among the first half-dozen feminine players in the British Isles.

The Tit-Bit That May Be.

Assuming that Miss Wethered survives that encounter, she may be called upon to oppose Miss Leitch on Wednesday for a place in the semi-final. You never can tell what Miss Leitch will do nowadays. Sometimes she plays as well as ever. In private games particularly has she been brilliant. I do not know how far she enjoys the task of tackling the rival who, two years ago, succeeded to the throne of which for a long while Miss Leitch had been regarded as the only possible occupant. When they met in the county championship little more than a month ago, Miss Wethered won easily. She was also the better when they found themselves on opposing sides in the London inter-club foursomes in March. Still, it is certain that Miss Leitch has by no means relinquished hope of achieving that feat which the Americans describe—in expressive if not picturesque language—as “staging a comeback.” She has as difficult a task as anybody confronting her in this talent-studded quarter of the draw. She must first beat Lady Alness on Monday, and Lady Alness can play as well as most people. She was one of the

leading golfers in Yorkshire until she married the present Lord Justice Clerk of Scotland and went to live in other parts. If Miss Leitch survives this round—and her strong hitting ought to enable her to do so against a player who is skilful but less powerful of physique—she has a fine choice of rivals for Tuesday. Her particular one may be Miss Chambers, the holder; Miss A. Faust, of St. Louis, U.S.A., whom the United States Golf Association mentions very hopefully in an official communiqué; Miss Phyllis Lobbett, of Somerset, who can hit the ball enormous distances; or somebody else distinctly good who is among the too numerous to mention.

Insurgents.

However, good golfers thrive on hard work in big tournaments, and it would need a very daring person to look beyond this section of the draw for the winner, with Miss Wethered as its strongest constituent. True it is that you never can tell what the Irish players will do in their own country. They are indifferent to the reputations of invaders.



WINNER OF THE ARMY SOCIETY'S SILVER MEDAL: CAPTAIN THORBURN, R.F.A.

Captain Thorburn, R.F.A., played first-class golf—until he reached the green, when his putting deserted him—in the Army Society's meeting at Hoylake, and won the Silver Medal with his 80 and 80—160. He tied with Major J. S. Hughes, and the pair played four extra holes, which enabled Major Thorburn to win by one stroke.

Photograph by S. and G.

ladies' open championship since 1914—namely, Miss Wethered, Miss Leitch, and the present holder, Miss Doris Chambers; and several others of whom any one may be destined to gain the title.

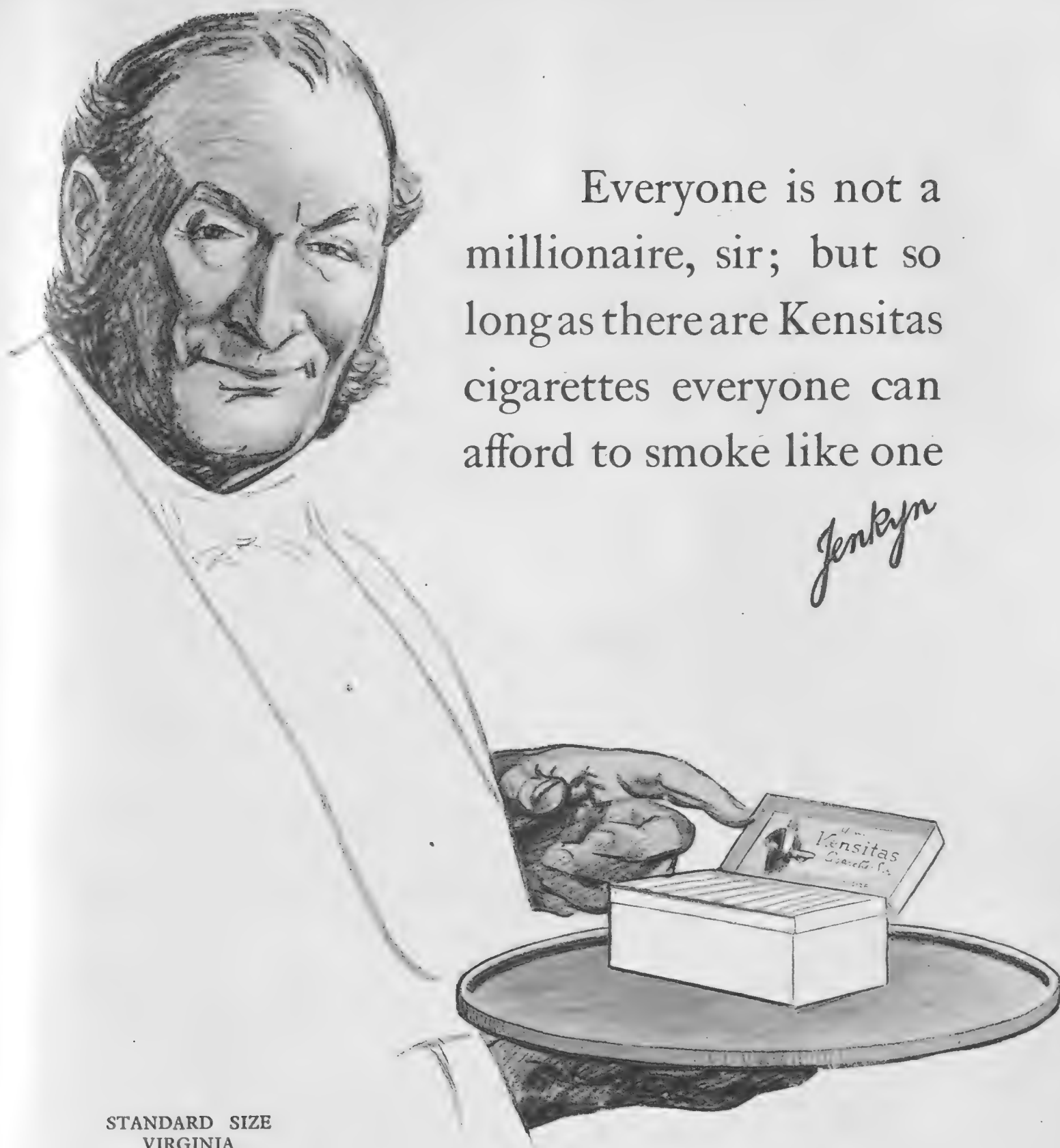
An Irish Hope.

There is the likelihood of Miss Wethered having to meet Miss Janet Jackson in the fourth round on Tuesday. That would be a fine match—indeed, I could imagine none better at this stage of the proceedings. Both are tall, powerful players, worthy to rank as what Mr. Horace Hutchinson has termed Amazons of the links. Miss Jackson is champion of Ireland, an honour which has fallen to her five times. She had a tremendous



THE ARMY GOLF CHAMPION FOR 1924: MR. C. B. ORMEROD, R.A.

Mr. C. B. Ormerod, Royal Artillery, won the Army Golf Championship at Hoylake with a score of 158 (82 and 76), and also won the Black Watch Challenge Medal and the Gold Medal, the chief prize of the Army Society.—[Photograph by Topical.]



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WOMAN'S WAYS.

By MABEL HOWARD.

with the elaborate embroideries and brilliant colourings which characterised those of the Old Masters. The modern painter seems to concentrate chiefly on the expression and pose of his sitter. In the beautiful portrait by Flora Lion of the Duchess of York, Lady Elphinstone, and Lady Rose Leveson-Gower, for instance, all three are wearing simple frocks of billowing white chiffon, their sole adornment being a rope of pearls round the throat. And Princess Ingeborg of Sweden is depicted in a plain white gown completed by a narrow berthe of lace, on which is pinned a single emerald. The colours, too, are all rather subdued, and it is astonishing how many artists have chosen the Spanish shawl to express their moods. The portrait of Lady Swaythling, by Solomon, R.A., shows her in a somewhat sombre frock, with a deep-wine-red shawl draped gracefully round her shoulders. Miss Doris Jack, painted by her famous father, wears a black shawl to contrast with her scintillating evening frock of gold tissue edged with fur; and "The Spanish Shawl" pictures a Carmen robed in a beautiful white shawl embroidered in gold.

The Spanish Element.

I really think Spain ought to feel honoured at the attention paid to its national costume in the Academy. Not content with shawls, many of the fair sitters have tall Spanish combs in their hair; while Princess Antoine Bibesco, in her portrait by Augustus John, is wearing a wonderful mantilla of white lace over her head, falling almost to the waist.

Then there is "The Spanish Dancer," with her characteristic costume of voluminous white lace frills and black net, and yet another "La Bella Andaluza" in a wonderful sheath frock of exquisitely painted black lace, a corresponding mantilla falling from a surprisingly high comb in her hair.

Ostrich Feathers in Court Bouquets.

Beautiful bouquets of arum lilies, irises, roses, and sweet peas, with which are mingled ostrich feathers dyed to match the lovely tints of the flowers, have been designed for the Courts this season by Goodyear, the florist at the Royal Arcade, Bond Street, W. Some are completed with a single ostrich-feather plume, and may be carried in the usual way, or held downwards like a drooping spray. Others have as many as three tall feathers in colours matching the flowers and the dress. Mr. Goodyear tells me that he will use one's own ostrich feathers if desired, dyeing them to match the frock or the flowers. Lovely Court bouquets may be obtained from 17s. 6d. upwards, completed with large bows of ribbon or tulle. By the way, the beautiful floral decorations of shaded blue, mauve and yellow irises at the State banquet given in honour of the King and Queen of Roumania, recently, were designed and carried out by this clever artist.

Hats for Little People.

It must be a fascinating occupation to design pretty hats for children, particularly when one achieves such happy results



as the well-known Pamela hats, three of which are pictured on this page. The captivating little bonnet shape in the middle is of white crinoline straw trimmed with rows of lace and narrow velvet ribbon, while the shady Leghorn below is encircled with scarlet flowers and soft green leaves, completed by a bow of velvet ribbon. The third is a nigger-brown straw with tiny rosebuds and buttercups peeping from a wreath of misty green ferns. Then there are fascinating little poke bonnets of crinoline trimmed with ribbon and tiny flowered wreaths, and large picture hats for elder sisters in every straw and hue. These Pamela hats may be obtained from all outfitters of prestige; but should any difficulty be experienced, application should be made to Mme. Auburn, 31, Maddox Street, W., for the name and address of her nearest agent.

Inexpensive Copies of French Models.

It is unmistakably French, the charming and intensely practical three-piece suit of black marocain pictured above, with the narrow pleats unexpectedly introduced on one side of the wrap-over skirt, and the graceful toreador shoulder cape. I discovered it at Andrée's, 26, South Molton Street, W., who specialise in copying real French models very inexpensively. The one in question is 12½ guineas; and 3½ guineas secures the little summer frock on the left, in white cotton crêpe, with a bold overcheck of yellow. A fascinating evening frock, the "Nuage d'Or," expressed in biscuit and lace over gold tissue, severely straight to the knees, then flaring to the ankles, is priced at 10½ guineas; and a little tailored frock in plaid Kasha, bound with kid, is 5½ guineas. Then there is a boudoir wrap for 4 guineas which is irresistible. It is expressed in chiffon velvet, edged with soft marabout. A brochure illustrating many other attractive models will be sent gratis and post free to all who apply, mentioning the name of this paper, and I advise all readers to do so without delay.

[Continued overleaf.]



These three small maidens are wearing captivating Pamela hats, the one at the top being of nigger-brown straw trimmed with rosebuds and buttercups; the second of white crinoline adorned with lace and ribbons; and the third a shady white Leghorn encircled with scarlet flowers and leaves.

Fashions at the Academy.

I cannot profess to be an art critic, but as a mere chronicler of fashions, I was struck with the extreme simplicity of the frocks and backgrounds of the portraits at this year's Academy, in comparison



Olive Hewerdine.

A delightful summer frock from Andrée, fashioned of cotton crêpe, in an effective yellow checked design bound with white.

A fascinating three-piece suit of black crêpe marocain, completed with two pearl buckles, which hails from Andrée, 26, South Molton Street, W.

WOMAN'S WAYS. By Mabel Howard. Continued.

Fashions in Summer Furs.

As an optimist, I cannot help feeling that our English summers bring us some consolation, if not much brilliant weather. Chilly breezes necessitate a fur wrap of some description; and, after all, does not every woman look her best with such a background? Certainly the plainest Cinderella would be transformed by some of the beautiful wraps I have seen in the salons of Dickins and Jones, Regent Street, W. First, the fashionable feather accessories, which are really more for effect than for warmth. The delightful theatre and dinner wrap pictured in the centre of this page is carried out in blue-and-silver metal brocade, lined entirely with shaded blue marabout. Then there are long round scarves of uncured lacer ostrich feathers in lovely colourings, ranging from 10½ guineas. I saw one fascinating model with the plumes of a deep cornflower-blue revealing occasional glimpses of a shell-pink centre of marabout. Then there are flat scarves of marabout arranged kerchief-wise, and, still more practical, attractive affairs of clipped ostrich feathers which have exactly the same effect, but do not spoil with the rain. These may be secured for the modest sum of 35s. 6d. For real warmth, the wonderful cloak of moleskin trimmed with Mongolian fox pictured on

the tail hanging down the back. These range from 12½ guineas in sable, and from 9½ guineas in martin.



Blue-and-silver brocade lined with marabout, shaded from light-blue to a deeper nuance, expresses this lovely evening wrap, which must be placed to the credit of Dickins and Jones, Regent Street, W

Rainproofs for the Races.

The modern waterproof is a well-cut affair of silk or satin in artistic colours which may be worn on practically every occasion. The attractive Ascot Rainproof pictured on this page is of waterproof silk in an effective burnt-orange nuance, and is invaluable for all race-meetings. The exceptionally wide arm-holes, reaching almost to the waist, enable it to be slipped over any toilette without the slightest difficulty or injury. It must be placed to the credit of Elvery, Conduit Street, W., from whom it may be obtained for 4 guineas, or for 4½ in satin. This firm's well-known featherweight silk mackintoshes can be obtained from 59s. 6d., while a useful envelope case to match is 4s. 6d. The Zephyrmac is another practical and reliable friend. Well cut and finished with a neat buckle, it is only 35s. 6d.; and travelling coats in West of England covert coating range from 98s. 6d. upwards. Children's mackintoshes can be obtained in the gayest of colourings, with amusing little sou'-westers and caps to match.

Inexpensive Wraps and Frocks.

In my search for an attractive toilette pleasantly priced to meet a somewhat restricted pocket, I discovered many delightful possibilities at Marshall and Snelgrove, Oxford Street, W. A graceful toreador cape tying loosely at the neck, expressed in black marocain, and completed with a long silken fringe and gay lining,

is only 6½ guineas (it can be made in other colourings); and effective three-quarter-length coats of brilliant figured marocain are obtainable for 10½ guineas. I was shown another fascinating model straight from Paris. It is a graceful coat of black marocain trimmed with deep borders of marabout, and is lined with satin (price 12½ guineas)—an ideal wrap for wearing over light summer frocks. And speaking of frocks, the choice there is no less varied. There are beautiful beaded frocks in wonderful colourings—some with apologies for sleeves, others with frankly none—for 6 guineas; and an attractive model of black satin and plissé georgette embroidered in green and gold for the same amount. A delightful summer frock embroidered all over in crystal interspersed with gay bunches of beaded cherries is only 5 guineas; and simple frocks of washing striped crêpe-de-Chine are £3 18s. 6d. Pure linen frocks with handsome panels of hand embroidery are £4 18s. 6d. Then a really wonderful jumper suit of crêpe marocain decorated with effective embroidery is obtainable for 6½ guineas, carried out in many artistic colour-schemes. The skirt is pleated in the front, leaving the back severely straight, and the jumper is completed by a demure Peter Pan collar and cuffs.

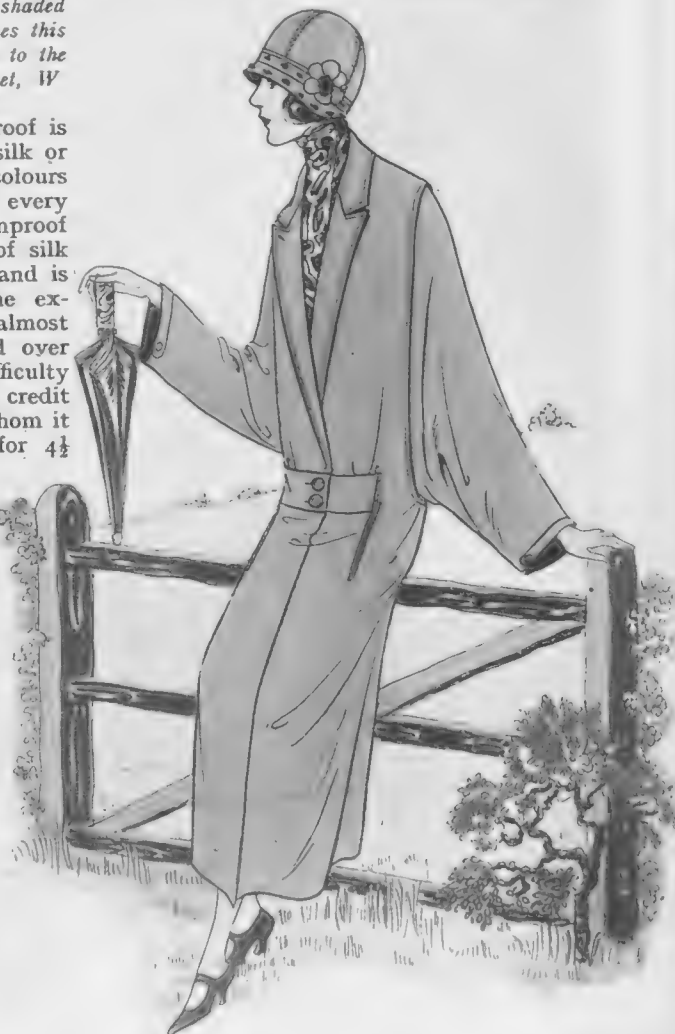
A Practical Novelty.

In search of new bathing accessories, I discovered a thoroughly practical and attractive beach-wrap at Harrods, Knightsbridge, S.W. Christened the "Beach Compactum," it costs only 15s., and is fitted with straps, etc., so that it can be used with equal success as a bathing-cloak, a towel, a hold-all, and a beach-rug, while afterwards it will enjoy a long life as an attractive dressing-gown. (Continued on page xvi.)



Moleskin trimmed with Mongolian fox makes this graceful cloak, sponsored by Dickins and Jones.

this page is an ideal wrap. Its graceful lines are due to the exceptionally wide flare from the hips. With *tailleurs* will be worn this summer diminutive ties of sable or martin, wound tightly round the neck, with



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G.604.—Ladies' Biarritz Washable Pique sewn Super Doeskin. In White and pale shades 8/11

G.608.—Ladies' Washable Super Doeskin, Saxe (as sketch), with wide side gusset. In White or Chamois ... 9/11

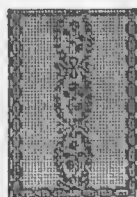
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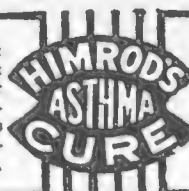
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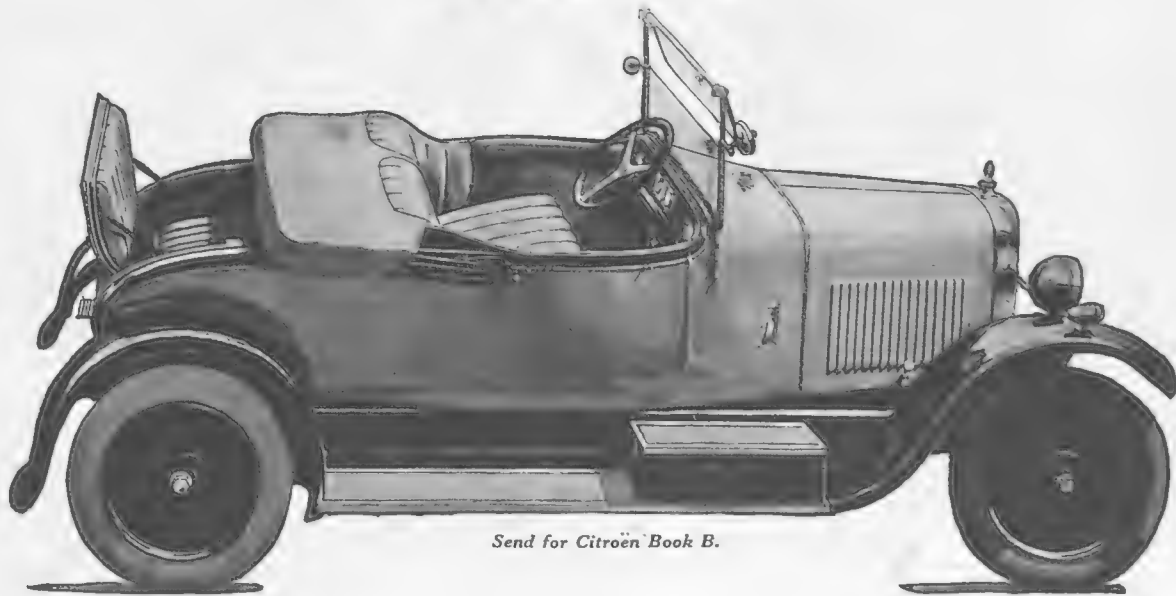
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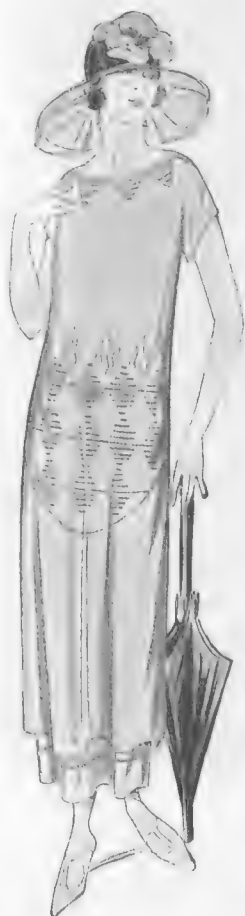
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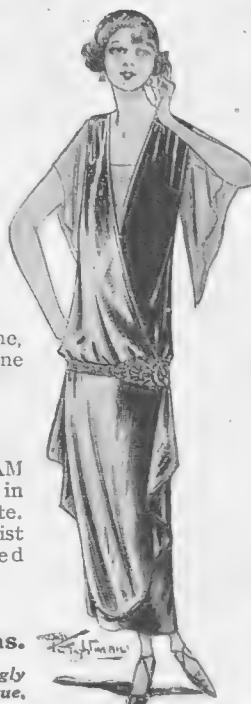
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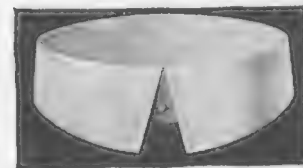
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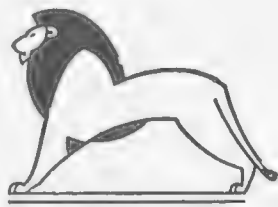
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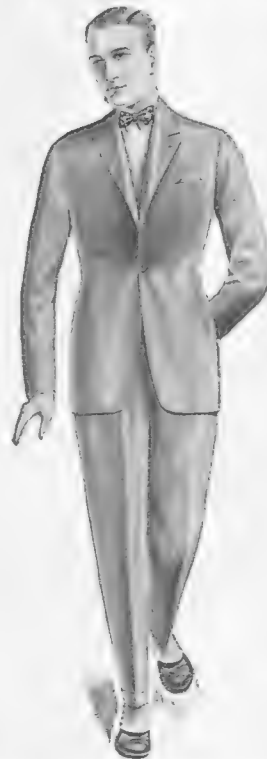
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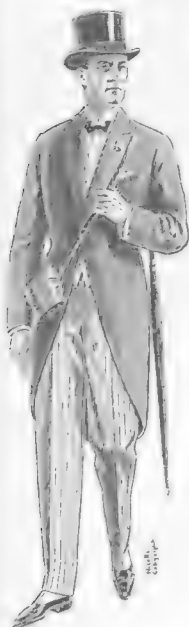
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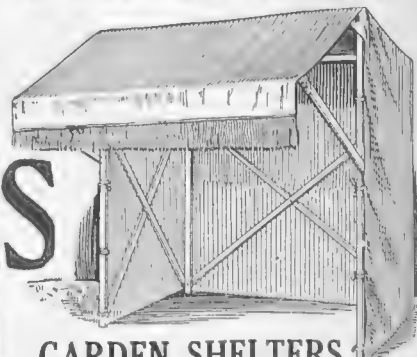
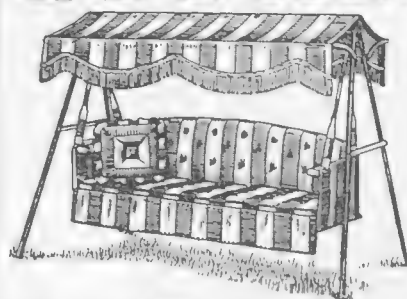


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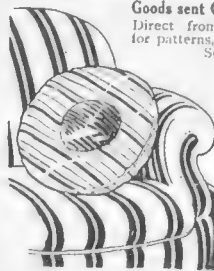
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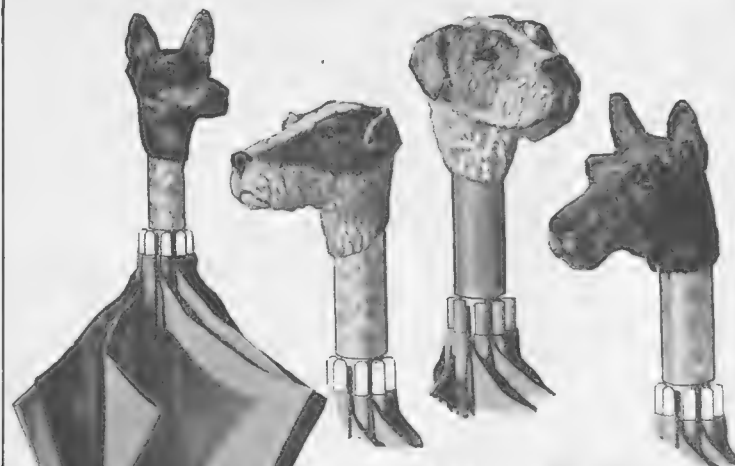
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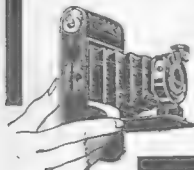
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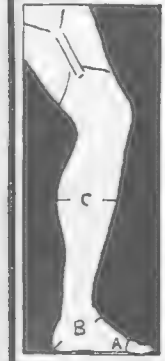
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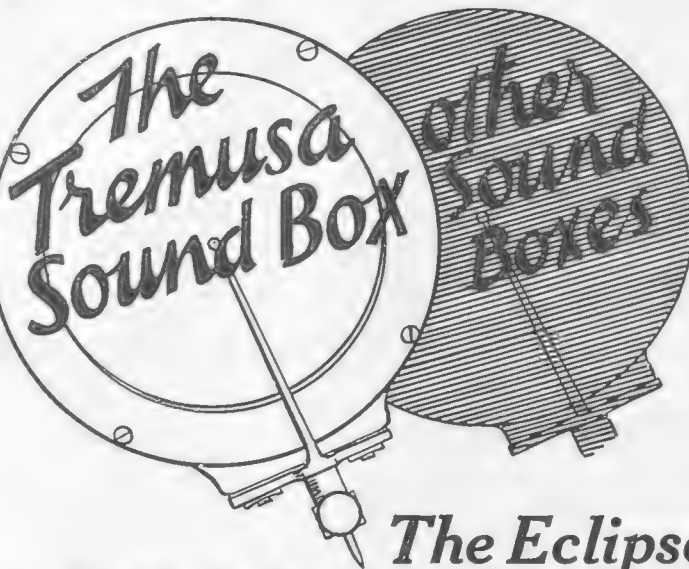
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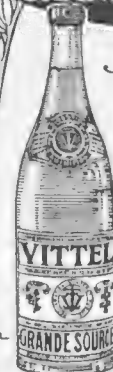
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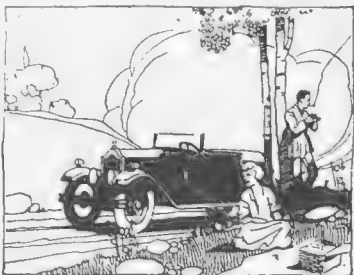
Planning a Tour—

by
STENSON COOKE
SECRETARY, AUTOMOBILE ASSOCIATION



Broadly, the essentials for a satisfactory motor tour are good roads, cheerful travel, and—at the journey's end comfortable bed and board. Happily the motor tourist has a breadth of choice denied to the rail traveller. He is free to leave the beaten track and to stop or start without consulting a timetable. Nevertheless, a definite itinerary and some advance knowledge of the best halts are wise precautions. They both save disappointment and are an incentive to complete the ideal programme. Having decided the length of time to be allowed for it, or, as in the majority of cases, having it settled for you by someone else, it now remains to decide where to go, what to see, and what the cost will be. Where to go? I will not venture to make any suggestion—beyond the obvious, that the time of year limits the choice, as do the power of the car, inclination and purse.

Avoiding the industrial areas the tourist has a wide choice of happy hunting grounds. Scotland, north of Edinburgh, to the Caledonian Canal, offers the best natural scenery. Cumberland and Westmorland—the Lake District—rival the Scottish moor and mountains. The trinity of castles, rivers and mountains give to Wales a special charm, and, indeed, the whole of the west of Great Britain is superior to the east in natural beauty. As for England, the Midlands, embracing Stratford-on-Avon, Kenilworth, Warwick, Lichfield, Shrewsbury and Ludlow may well be selected for a compact tour. Devon and Cornwall, with their extensive rockbound coast and sheltered bays, their moorland roads and romantic history, are sooner or later the Mecca of most motorists who can afford the time for the long run down. But these are not typical England and could not be, for English scenery is diverse in her parts. So I will not discriminate further. The ultimate choice of a tour rests with the motorist. To settle his doubts let him



take a good tour book and contoured map—and then study the pleasant problem!

A word about progress. Most motorists know what suits them best, so I will address myself to the novice. Don't overdo the mileage. Keep it down to 100 or 70, or even less among the hills. To parody Robert Louis Stevenson, it is better to travel leisurely than to arrive breathless and late and disgruntled at the prospect of cold mutton and a shake-down in the annexe.

When to travel? For a British tour I recommend mid-May to mid-July and September. The latter gives shorter days, better promise of fair weather, and the temperature is invigorating. During these months all the hotels, including the seasonal houses, are open and not overcrowded—a consideration at the popular resorts and in Scotland. For a Continental trip, and excepting Southern Spain and Southern Italy, the best time as regards weather is from June to September. But one must not forget that one cannot always secure accommodation on the boats during the July-August period when the carrying capacity is over-taxed.

And now to drop into the second person with a few "Don'ts." Don't omit to book rooms in advance whenever possible. Don't forget to have the car and tyres in as good fettle at starting as you hope to be in when finishing. Don't disregard good advice! "In the multitude of counsellors there is safety."

Don't burden yourself with luggage. Lay out what articles seem to be necessary, divide by two and add a warm coat. Don't forget to renew insurance and licenses. Don't tell the office where they can get you with business letters.

Don't carry all cash. "Travellers'" cheques are issued by the banks.

Don't "park" in a strange town without first ascertaining what are the local regulations.



PRATTS

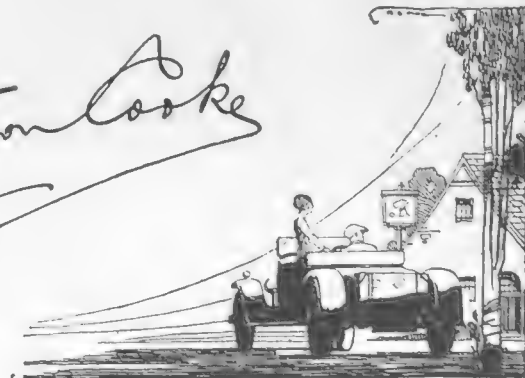
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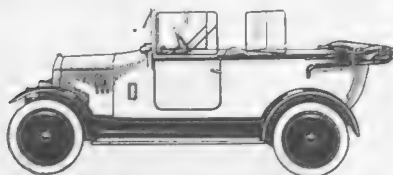
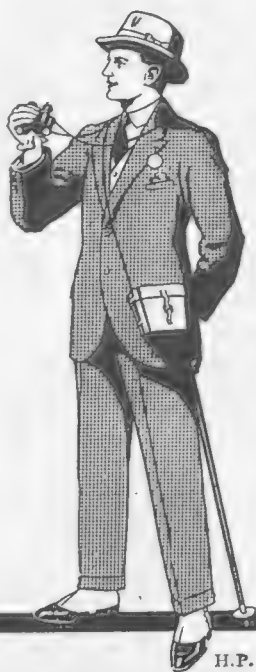
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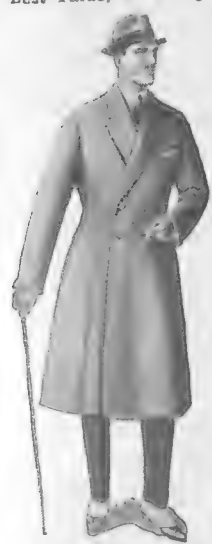
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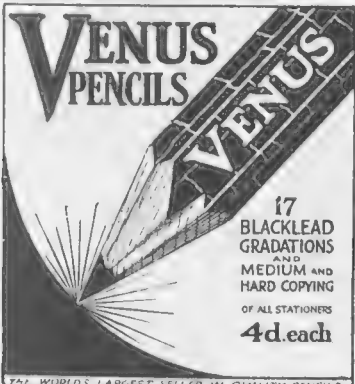
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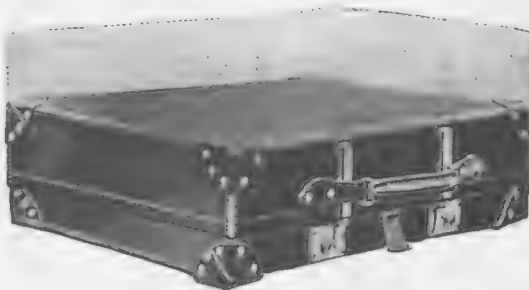
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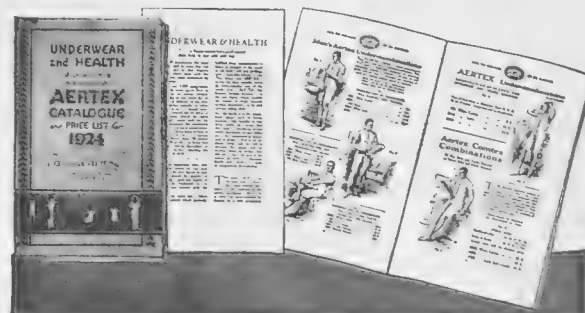
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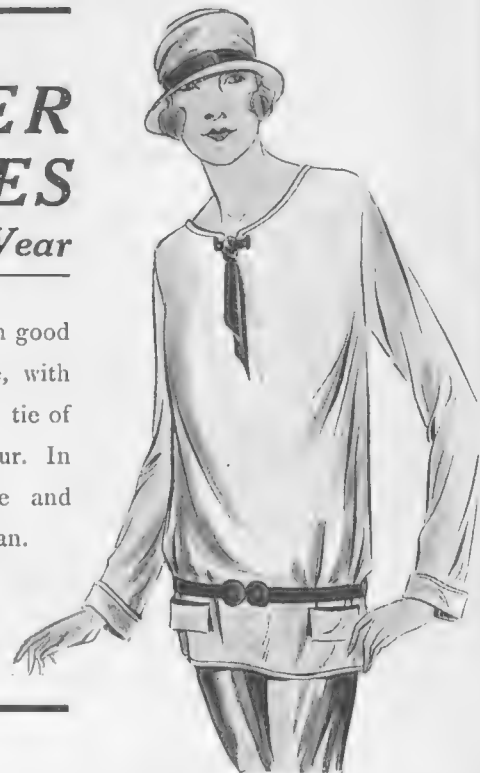
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*"I am very fond of the company of ladies.
I like their beauty, I like their delicacy.
I like their vivacity and I like their silence."*

Samuel Johnson was a scholar, but he was also a man. He was "fond of the company of ladies," and among the qualities which he admired in women it is interesting that, first of all, he said, "I like their beauty."

The importance of personal loveliness in the success of life cannot be over-emphasized. It is a profound truth that if you look your best, you are your best, physically, mentally, yes and spiritually. As a flower blooms in the sun, so do you bloom when you feel the warming glow of your friends' admiration.

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Elizabeth Arden has studied this subject deeply, the making and keeping of women's health and loveliness, and the treatments given at her various Salons by carefully trained assistants, are as sound and scientific as they are delightful and refreshing.

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the condition of your skin, dry, underfed, or tired and sagged perhaps, tiny lines, sallowness—you are studied by an expert and given personal treatment. And as the assistant cleanses and softens, lifts drooping muscles and pats in the delicious astringents, your look of fatigue begins to disappear, your face begins to glow and a glance at the mirror is telling you how you used to look! For it is a fact that Elizabeth Arden's treatments make the face look years and years younger.

Then the body must not be neglected. The Elizabeth Arden Exercises for Health and Beauty are the foundation of loveliness. For these scientific movements, created especially for women, put every part of the body in happy working order. Beauty is impossible without perfect health. Elizabeth Arden's Exercises develop beautiful proportions, normalize the weight and stimulate every bodily process which contributes to a clear healthy skin. Don't wait, but send immediately for the Beauty Records. (£2 - 2 - 0 for the complete set).

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WOMAN'S WAYS. By Mabel Howard.

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Permanent Waving for Shingled Hair.

Every woman with shingled locks who has had her hair permanently waved will tell you what an immense amount of time and money is saved by this method. And, in addition, it helps to accentuate the graceful line of the shingled silhouette. Permanent waving is not good, however, for every type of head, and an expert on the subject should always be consulted. M. Francis, the well-known coiffeur, at 3, Hanover Square, W., is a past-master in the art of permanent waving, and has evolved a simple system which not only avoids the faintest semblance of a "frizz" in the hair, but also imparts real nourishment to the head generally. He achieves equally successful results with grey and white hair. M. Francis is also responsible for transformations which are really perfect reproductions of Nature at her best. The parting can be made and altered at will, revealing a perfectly natural scalp. It is well worth while to pay a personal visit to the beautiful premises at Hanover Square, where, incidentally, French perfumes of every description can also be obtained.

A Model Bungalow at Wembley.

At this time of year, the subject of a bungalow in the country or by the sea is eagerly discussed by every family, and visitors to Wembley must not fail to inspect the delightful model bungalow (Lion Way, No 1) built and furnished by the well-known firm of Hamptons and Sons, Pall Mall East, S.W. The lounge hall, furnished completely in oak, and the dining-room, in walnut, cannot fail to appeal to every taste, and the remainder of the rooms are equally attractive. Furthermore,

every article can be purchased separately, and a catalogue giving full particulars will be sent gratis and post free to all who mention the name of this paper.



Whether bobbed or shingled, the result is sure to be attractive when the hair has been permanently waved by M. Francis, of 3, Hanover Square, W.

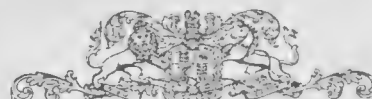
More Spring Fashions.

Many people prefer to study the spring fashions comfortably ensconced in their own arm-chairs, and, thanks to well-

illustrated catalogues and the excellent postal system, they can shop with the greatest success. Consequently, no one should fail to apply to Staggs and Mantle, Leicester Square, W., for their latest brochure, which will be sent gratis and post free to all who mention the name of this paper. It includes well-cut suits in the fashionable bouclette for 84s., obtainable in several sizes and colours; and perfectly tailored coats and skirts in gabardine, completed by graceful shoulder-capes, for 4½ guineas. Long coats of light-weight gabardine, embroidered and lined throughout with silk, are obtainable for the same amount; and jumper suits made of this material, completed with demure Peter Pan collars and cuffs, can be secured for 45s. 9d. Other useful wraps are well-tailored, belted rainproof tweed coats priced at 29s. 11d., and an excellent tennis coat in cream blanket cloth, built on the same lines, is 21s. 9d.

A Lovat Fraser Painting-Book for Kiddies!

One would have thought it only natural that painting books for kiddies should contain examples of the work of real masters of drawing and design. Yet the reverse is usually the sad case. J. C. Eno, Ltd., proprietors of the famous "Fruit Salt," are to be congratulated, therefore, on the publication in painting-book form of a series of designs made for them by the late Claud Lovat Fraser. These designs have all the fresh charm of line and colour that brought such fame to the designer of "The Beggar's Opera," and the letterpress that accompanies them is full of useful hints for the little artist. This painting book is published at 1s.; but J. C. Eno (London, E.C.4) will send a copy to readers of this paper in return for six penny stamps.



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SPOONS and FORKS - Last a Lifetime



THIS fumed Oak Cabinet is conveniently fitted with Prince's Plate Spoons and Forks (Rat-tail pattern), and Stainless Steel Cutlery with "Tusca" (regd.) handles.

CONTENTS:—

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MISS IRENE BROWN,

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Learn the one secret that every successful man and every fascinating woman knows—PHOSFERINE—the unfailing means of keeping vigorous and obedient nerves. Phosferine makes you well and keeps you well, and is given with equally good results to the children.

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From Chemists. Liquid and Tablets. The 3/- size contains nearly four times the 1/3 size.

OUR NEW £2,000 COMPETITION

No doubt you have already started your first efforts to gain the wonderful prizes offered to you for the exercise of your artistic skill; but we think it of interest to give you the latest list of what you may win—so here you are:—

LIST OF PRIZES.

First Prize - £1,000

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Value £300**

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6th Prize.—The marvellous Ciné-Kodak and Kodascope; value £80.

7th Prize.—Spendid Cliftophone; value £75.

8th Prize.—£50 in Cash,

9th Prize.—£10 in Cash.

10th Prize.—£10 in Cash.

11th Prize.—£10 in Cash.

12th Prize.—£10 in Cash.

13th Prize.—£10 in Cash.

14th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.

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16th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.

17th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.

18th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.

19th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.

With other Prizes still to be announced, to bring the Total Value to £2000!

N.B.—The third prize-winner will be given the option whether he will take the £100 in cash or the Pianola Piano, worth £144; in which case the fourth prize-winner will be awarded whichever is not selected. Similarly, the seventh prize-winner will be given the option of taking the £50 or the £75 Cliftophone—the eighth prize-winner taking whichever is not chosen.

We wish again to point out that this does not complete the list of prizes which it is hoped we shall give for this unparalleled trial of skill.

Also we should like to impress upon you all the Simplicity of the present contest, as well as the fact that there is **No Entrance Fee.**

Above all, read the conditions on Pages 2 and 3 of the Cover, and remember there is no limit to the number of the solutions you may send in. All you have to do is to get your copies of *The Sketch*—as many as you please—put down your order of merit, sign the signature form, and send it all to us.

The Editor cannot enter into ANY correspondence with regard to this Competition.

N.B.—Do not fail to examine Pages I, II, III, and IV of this Issue.

The HOME of GOOD HEALTH

ENGLAND is at its fairest in the beautiful country district where delicious "Ovaltine" is made

Soft wooded hills, meadows deep in luscious grass, quaint old-fashioned villages and lovely parks—fitting indeed, it is, that the food beverage which gives health and strength to young and old should be made in such a healthy environment.

And the factory itself is the ideal of what a factory should be. Spotlessly clean, full of sunshine and sweet country air, and surrounded by gardens and playing fields to make a happy and healthy staff—such is the home of "Ovaltine."

The "Ovaltine"
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Lavender perfume,
RED BAND.
Violet perfume,
PURPLE BAND.
Sandalwood perfume,
GOLD BAND.



Try both the new varieties.

Hitherto, Knight's Castile Toilet Soap has been perfumed only with a faint Lavender fragrance, and distinguished by a red band encircling every tablet.

It is, of course, the purity and velvet charm of this pure white soap itself which explain its universal popularity, but it is realised that there are many who would prefer a wider choice of perfumes.

We have therefore introduced two new varieties unobtrusively scented with Violet (Purple Band), and Sandalwood (Gold Band).

Knight's Castile TOILET SOAP

Send 3d. in Stamps,
mentioning this paper,
for sample box
containing two tablets
(visitors' size)
of Knight's Castile,
Violet and Sandalwood
varieties. Write to
JOHN KNIGHT, LTD.,
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Pearl Expert offers £1000 for a necklet of Ciro Pearls

A LADY who bought a necklet of *Ciro Pearls* last year, wrote home recently from Perth, Western Australia:—

"On the boat coming out I noticed a man looking hard at my *Ciro Pearls* for several days. At dinner one evening he told me he was connected with the Pearl Fisheries at Broome, and expressed his admiration of my necklet. I asked him what he thought my pearls were worth, and without hesitation he replied: 'Well, I'd willingly give £1,000 for them, anyway!' I was too dumbfounded to answer at first, but afterwards had to tell him they were *Ciro Pearls*."

When you wear *CIRO PEARLS* even side by side with genuine pearls we have abundant evidence to prove that it is impossible to tell the difference. But to ensure the essential qualities of perfect reproductions of ocean gems you must secure true *CIRO PEARLS*. The only way to make certain of avoiding substitutes made by mass-production methods is to buy from our own establishments, where only can *CIRO PEARLS* be obtained. We have no agents anywhere.

OUR GUARANTEE OFFER.

If you cannot visit our showrooms send us a Guinea and we will post in a registered packet a necklet of *Ciro Pearls*, 16 ins. long, with solid gold clasp in case. Keep them for a fortnight and compare with any real pearls. If you can detect any difference return to us and we will refund your money in full.

May we send you our illustrated Pearl Booklet 5? Post free on request.

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And BRITISH EMPIRE EXHIBITION, WEMBLEY.

THE MAN WHO WAS TO BE MARRIED IN THE MORNING

(Continued from page 324.)

And Franz and the Countess were showing them how to dance. Perfect ball-room dancing. No capers, no eccentricities. Just quiet good form. They were the World—the old world of Vienna, when dancing had been a gracious thing of courtly manners and the best people, and the polished parquet floors of the Hofburg, and the old Emperor on the dais. Breeding—they symbolised something that Silky-Foot and Selma could never attain. They glided smooth as gondolas on a Venetian lagoon. And at the cabaret that night were many who could remember the *ancien régime*, when Vienna had been the merry widow of Europe—but what a gracious and highly born widow!

There was no mistaking the applause this time.

"I have pleasure in announcing, ladies and gentlemen"—thus the suave and polished manager—"that the votes have been cast as follows: for Selma Radoslav, forty-seven; for the Countess Clotilde von Frohenhauffen, forty-eight."

"One vote! One vote! Oh, I'm glad!" breathed Veronica. "I'm glad to have helped her win. Because, of course, she wouldn't have, if I hadn't been here."

And then pent-up emotion burst its bounds. The Countess was caught up by a dozen eager hands and carried in triumph round the room, while the orchestra played "Hoch Soll Sie Leben," and even Silky-Foot kissed her hand. And then—the two women faced each other once more.

"I must thank you, Fräulein Radoslav, for an entertaining evening. As for the jewels—they are no longer of any value to me. You may keep them. As for Herr Rupprecht von Adler—why, he is no longer of any value to me. You may keep him, too."

[THE END.]

BROWNING ON BRIDGE.—XLVIII.

SOME DOUBLES.

DOUBLING is a bit of a bugaboo. It is, I reckon, the weakest suit in the average bridge-player's hand. He doesn't understand the double; he doesn't work it right. The double is a bid—no more, no less—and as such it should be played. Although we read and hear about such things as *informatory doubles*, *business doubles*, *free doubles*, and all kinds of other doubles, they should be resolved each and every one into a bid, a call, a declaration, as you will; or, more explicitly, every double is an *informatory double*. No matter what other qualifying adjectives you may find in front of it, cut them all out except *informatory*; look on the double as *informatory*; use it as information as you would the bid of a spade or a heart; and act accordingly. A player is talking exactly the same amount of auction nonsense when he says: "I never take out my partner's double," as if he were to say: "I never take out my partner's bid." That fool play, or calling, is so cramping to one's style. What are you to do with a partner who "never takes out a double," or who "never wants his double taken out"? You double to give him information, yet he says openly, and brags about it, that he, refuses to take that information. He doubles to give you information, and at the same time orders you to have no truck with it. That must be wrong somewhere; and while I don't think I am wrong in my premise, I am certain it is wrong in practice, for I have seen, I am sure, hundreds of rubbers thrown away through doubling, or, rather, through not using the double as information, or as a bid.

The double in its ordinary sense carries this message: "I don't think this fellow

will make his contract, and I don't very well see how he can switch to his advantage, so I double him"; or it may mean: "I think this fellow is less likely to get his contract than we are to get ours, if I advance it; so I double him before he gets the chance of doubling us." But in either case, this information, as passed across the table, is based entirely on what doubler sums up from his own holding; if his partner, summing up *his* holding, begs to differ from him, surely he should say so in auction language?

Dalton has made some pretty shrewd remarks about auction bridge and how to play it; but he never made a shrewder than when he said: It in doubt about doubling—don't!

By strange chance, on the very day I wrote so much, I played this game. The hand may be said to be so freakish as to carry no weight when considering the principle of doubling—or, indeed, any other principle of the game; but I feel justified in publishing it if only from the fact that it is exemplary of pretty well every possible bidding fault, and also as showing to what amazing lengths players with the doubling mania will go instead of calling their hands honestly and straightforwardly.

SPADES—3.

HEARTS—10, 4, 3.

CLUBS—7, 5, 4.

DIAMONDS—10, 8, 7, 4, 3, 2.

B

SPADES—2.

HEARTS—Q, Kn, 9, 8, 7, 6, 5. Y

CLUBS—8, 3, 2.

DIAMONDS—Kn, 5.

SPADES—A, 10, 4.

HEARTS—A, K, 2.

CLUBS—A, K.

DIAMONDS—A, K, Q, 9, 6.

A

SPADES—K, Q, Kn, 9, 8, 7, 6, 5.

HEARTS—None.

CLUBS—Q, Kn, 10, 9, 6.

DIAMONDS—None.

A (my partner)—two spades; Y—three hearts; B—No; Z—No; A—three spades;

[Continued overleaf.]



Swiss Lever Watch, fully jewelled, superior movement, on Expanding Bracelet.
9 carat. £10 0 0 18 carat. £15 0 0

Swiss Lever Watch, fully jewelled, finest quality movement, in all Platinum case, set with fine Diamonds (Brilliants). £37 10 0

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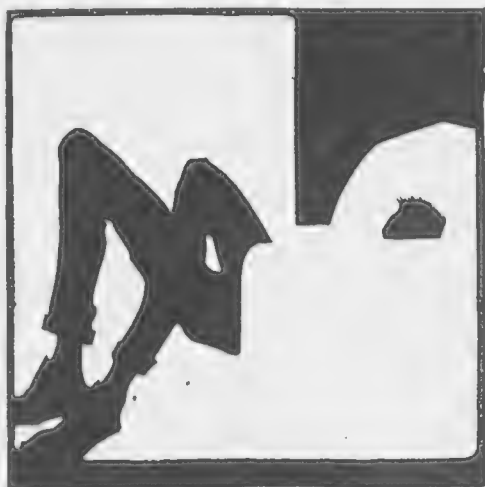
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Summit's ^{Quarter Size} collars

SHAPE 95

NEAT in appearance, comfortable in wear, its clean cut lines and graceful proportions give this collar distinctive character. This shape is correct for to-day's wear, with every style of suit except formal dress.

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from 14 to 18 in. Also 13½ and 18½ inches.
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your shortest
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First a bathing station of the Romans, then a fortified town under Louis de Bourbon; nowadays a fashionable resort for sport and pleasure as well as a spa whose waters restore youthfulness and create the joy of life. Direct express trains from Paris bring you to Vichy in 6 hours, and you will be a welcome guest, whatever category of Hotel you choose.

List of hotels and information from the following: P.L.M. Railway, 179, Piccadilly LONDON, S.W. 1. - Office français du Tourisme, 56, Haymarket, LONDON, S.W. 1. - The Syndicat d'Initiative, Vichy (Allier), France, or any Travel Agency in England.

(Continued.)

Y—No; B—No; Z—double; A—re-double;
Y—No; B—No; Z—three no-trumps; A—
four spades; Y—No; B—No; Z—double;
A—re-double; Y—No; B—No; Z—four no-
trumps; A—five spades; Y—No; B—No;
Z—double. End.

A had no fewer than three perfectly good opportunities of going game; on his calling he gave himself none at all. He should, of course, have bid four spades instead of two. Two spades just asked for an over-call, and got it. On both occasions when he was doubled he had game in hand, but must needs re-double, which again asked for an over-call, and got it. Z was in luck here, and he did manage to scrape up 100 on his hand, which was more than he deserved on his calling. Probably leaving in his partner's three hearts was an oversight on his part; but his doubles, when he had game in hand and a hundred aces, are simply unforgivable. YZ make grand slam in either hearts or no-trumps; what they actually did score was 100 above the line; and A could have made 72 below, 118 above, and rubber; but instead he lost 100 above. Some doubles!

SOLUTION TO BRIDGE PROBLEM NO. 18.

SPADE—10.
HEARTS—A, 10.
CLUBS—A, 9, 6, 3.
DIAMONDS—K, 6.

B

SPADES—None.
HEARTS—Kn, 9.
CLUBS—K, 8, 7.
DIAMONDS—10, 9, 8, 7.

Y

Z

SPADE—9.
HEARTS—8, 7, 6.
CLUBS—10, 5, 4, 2.
DIAMONDS—Q.

A

SPADE—A.
HEARTS—None.
CLUBS—Q, Kn.
DIAMONDS—A, Kn, 5, 4, 3, 2.

Spades are trumps. A has the lead. AB to make all nine tricks against any possible defence.

A leads the queen of clubs. If Y covers, B takes with the ace, and leads the ace of hearts, A discarding the knave of clubs.



A FAMOUS PAINTER OF HORSES AND SPORTING PORTRAITS: MR. A. J. MUNNINGS, A.R.A., AND MRS. MUNNINGS.

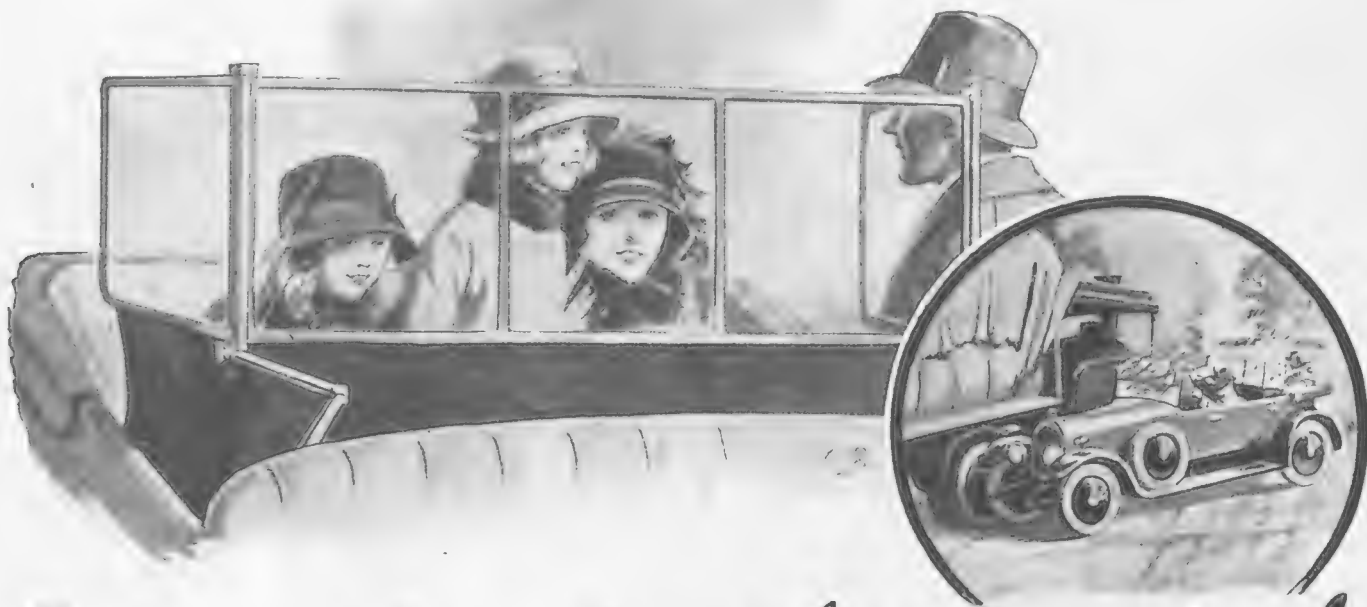
Mr. A. J. Munnings, A.R.A., is famous for his equestrian portraits, several of which are on view in this year's Academy, and include "The Duchess of Westminster with Her Harriers," and "The Duke of Marlborough and Lord Ivor Spencer-Churchill." Mr. Munnings is now going to America to act as a member of the Jury of Award at the International Exhibition of Painting. He is a keen horseman and hunting man himself.

Photograph by Keystone.

B next leads the nine of clubs, and if Z covers, A ruffs. A leads a diamond for B to take with the king. Now B leads his trump. To this Y must throw either his winning heart or club, or a diamond—either of which is fatal.

The variations when Y refuses to cover the first club lead, or when Z refuses his ten on B's nine of clubs, will be easily followed.

Everyone is talking about the wonderful "Anaglyphs"—pictures which may be seen in full stereoscopic relief when looked at through a mask fitted with red and green films. Our enterprising "big brother" journal, the *Illustrated London News*, has published a good many of these exceedingly interesting "living" pictures, including some of the chief characters in the Gilbert and Sullivan operas; the moon—that looks as round as a great ball; a common little housefly which appears so lifelike that it might be flicked away; a Pyramid that rises up from the page; and some charming pictures of birds and their nests. In the current issue of the *Illustrated London News* is printed an extraordinary anaglyph of a mystic hand holding a cheque for £1000. Seen through the red and green films, the hand seems to be in space several inches above the surface of the printed page. By swaying the head from side to side, when looking at the hand, the latter and the £1000 cheque seem to follow one's every movement, making it appear that the cheque is intended for the individual who looks at it—and this may be prophetic! The remarkable effect forms the centre feature of interest in an advertisement of *The Sketch* £2000 Competition, and is noteworthy as being the first Anaglyph advertisement ever published. In the same issue of the *Illustrated London News* there are a number of other Anaglyphs illustrating "Bird Life."



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THE WAY ROUND PARIS.

The Price of a Smile.

A charming smile is worth money, of course. Even if you are not an actress, you can sell it for a dentifrice advertisement; and if you are on the stage, it is the most valuable part of your talent. So evidently thinks Mlle. Jane Sugan, who is claiming damages equivalent to more than a thousand pounds from a Marseilles shipowner, who, she pretends, has damaged her smile for her. He took her for a drive in his car, and there was an accident. Mlle. Sugan got off with a very slight scar on the upper lip; but she insists that her smile is not what it was, and that her unfortunate admirer must pay the difference. No doubt next time he will pay more attention to his steering when he takes a pretty actress for a drive.

An Original Hobby.

Albert Brasseur, the still boyish comedian with the rosy face and the knowing wink, who was so long the star of the company of the Variétés, is in private life a much more precise and careful little gentleman than his giddy stage personality would lead one to expect. He has a hobby for keeping and docketing his private possessions, and especially his clothes. He has a collection of all the suits that he has ever worn since he was twelve years old. It is a hobby as useful as another; and the stage costumier of the future, who wants to date a play, say in 1890, will find here far more elements of historical accuracy than he will ever get in fashion pictures.

A Cookery Question.

There has for some time been no little anxiety about the future of the noble and characteristically national art of cooking

in France. The prizes of the profession are not what they were. There are no emperors left, and hardly any grand dukes; while the war profiteers who have replaced them have not the educated culinary taste to make them insist on the real thing. Efforts are consequently being made to arouse interest in keeping up the best traditions. The Salon d'Automne last year had its cooking section; and now I hear that a school of national French cookery is to be founded in the enormous Château de Grammont, just outside Tours. The moving spirits in the establishment of this school are the members of the club of gourmets which calls itself La Table Française. This club, whose president is the famous Escoffier, has already held three dinners in Paris, and such is its prestige that many are the gifts which are offered to it—of course, with the hope of a little publicity in return. For instance, the Paris Gas Company proposed to fit the club out with a complete set of stoves and hot-plates, if only the club would say that gas was the only proper cooking fuel. The electric-light people got wind of this, and chimed in with a similar offer—of course, on similar terms. The club, however, behaved like the man who was asked whether the right pronunciation was "neether" or "niither," and replied, "nayther." It continued to do its cooking on the wood charcoal of old tradition.

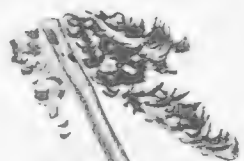
Talking of the Salon d'Automne reminds me that the Spring Salon—the Salon, in fact—is now open, and if you want to get footsore by examining six thousand shiny new pictures, mostly dull, the Grand Palais is available for your heroic task. There are also statues filling the whole enormous arena, which is occupied at other seasons by motor-cars or horse-shows. Indeed, you can still read a notice behind the sculpture,

"Beware of being kicked," which, no doubt, now applies to the critics. Even when you have done all this, you will not really have completed your artistic duty; for in June we are to have the Tuileries Salon, to which all the best men have seceded, and which will this year belie its name by giving its show, not in the Tuileries, but on the site of the old fortifications near the Bois de Boulogne.

What's in a Name?

The nude is rather the theatrical fashion this season. The fashion is, however, limited to the titles of the plays, for the actual young person "mid nodings on" is far rarer on the Paris stage than she was some years ago. Indeed, the guileless spectator who takes tickets for "On a Trouvé Une Femme Nue" at the Nouveautés or "L'Homme Nu," which is about to be produced at the Potinière, in the expectation that the costume indicated will be worn during the performance is likely to be disappointed. The production of plays in which impropriety is the main, if not the sole, attraction is a commercial enterprise which is fortunately more and more discouraged in Paris, both by the public and the authorities. I do not mean that the average French playgoer thinks it necessary that every joke should be passed by the Y.M.C.A.—though some of the stories told in Red Triangle huts during the war may have lowered the value to Mrs. Grundy of even that certificate. Nor does the French playwright hesitate to deal with any human subject or situation if he can make it amusing or interesting. An example is the new play, "Maya," at the Studio des Champs Elysées, in which the heroine belongs to what Rudyard Kipling calls the oldest profession, and the whole action passes in one of those establishments

(Continued overleaf.)



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A tin of "Ovaltine"

latter, while the former ever pursue a triumphant career. The bugbear that is haunting us to-day is the feeling of inertia which remains after the unusually long and severe winter through which we have passed. Health and strength have been undermined by influenza, bronchitis, and pneumonia. Even the most robust have not been immune to attack, and have found it difficult to recover their usual vitality. Sports men and women need something that will steady their nerves, especially devotees of the Royal and Ancient. "Ovaltine" is easily digested, and enables the system to obtain the full amount of

nourishment from other food, without which no one can be strong and healthy.

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"Ovaltine" has proved a reliable friend to these women, as it has restored normal health

in robust health, as well as those who are not so strong, must substitute "Ovaltine" for the early-morning cup of tea; then those who only partake of



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a French breakfast should have a cup two hours before lunch. When taken before retiring to rest it is an excellent sleep wooer.

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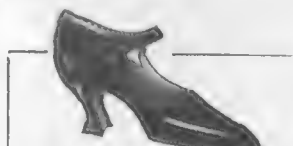
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PRICE'S
NIGHT LIGHTS

(Continued.)

of which respectable people conspire to ignore the existence. But "Maya" is a tragedy, and a very moving tragedy—perhaps the most remarkable play that has been produced in Paris this year. It was certainly not written for the sake of its improbity.

Theatrical News.

Although the programmes for most of the leading theatres are for the present unchanged, the smaller ones are busy presenting new pieces for the summer season. André Birabeau, whose delightful "Fleur d'Oranger," with Signoret in the chief part, is still a great success at the Caumartin, and who is also the author of the Nouveautés play, has just given a charming comedy, "Le Chemin des Écoliers," at the Mathurins. This makes three plays running simultaneously in Paris, which certainly must be a record for an author who has only been known in the theatre for less than a year. His latest turns upon a charmingly invented plot. A number of tourists at a small *plage* are put up in a building which is in ordinary times a boarding school; and all the humour and the sentiment are drawn from the influence of these surroundings on their characters and the memories of childhood which they evoke. At the Edouard VII. Lucien Besnard gives us something in a much lighter manner than is his wont. His "Maitre Coq" is a *chef*, and the play, which glorifies the importance and distinction of the cook as artist, might well form part of the national propaganda to which I have referred. Lucien Besnard's *chef* is, indeed, such a great man and receives compliments and admiration from so many



GIVING A RECITAL AT THE ÆOLIAN HALL ON MAY 30: MISS OLIVE GOFF.

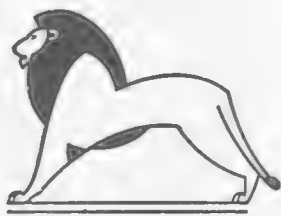
Miss Olive Goff, the well-known soprano, is giving a recital at the Æolian Hall on May 30, at which she will be assisted by Mr. Cedric Sharpe, the well-known cellist. The programme will include compositions by Scarlatti, Mozart, Max Bruch, Debussy, and Rachmaninoff, and a group of old English, Scottish, and Irish songs, and the concert is likely to be an excellent one.—[Photo, by Foulsham and Banfield, Ltd.]

great men that he even begins to think himself greater than he is; and the story of how he is tenderly brought back to his saucepans forms the sentimental fabric of the play. The Capucines has its new play for the summer season, too. Of course, it is by Yves Mirande—with Quinson as collaborator, though I never know how much Quinson really collaborates in these plays beyond accepting them as manager, which is a good deal. Of course, the leading part is played by Maud Loty—positively her last appearances before going off to America; and, of course, the play is all about the Paris which spends its time in American bars.

A One-Man Show.

One of the most interesting art exhibitions in Paris this week is the Georges Dantu "one-man" show at the Georges Petit Gallery, 8, Rue de Sèze, which opens on May 16, and lasts until the 31st. The exhibition consists of some eighty pastels and oil paintings; it is entirely made up of studies which are the result of a long stay in Japan and are inspired by the spring blossoming in Nippon, national fêtes, snow scenes, landscapes, and by pictures of the customs in this enchanting country. There is no doubt that this exhibition of Dantu's work will rouse a great deal of interest; and it is emphatically one which should not be missed by anyone who happens to be in Paris, as the artist has interpreted Japanese life and scenery in a subtle and beautiful manner, in a way likely to appeal to all who appreciate pictorial art.

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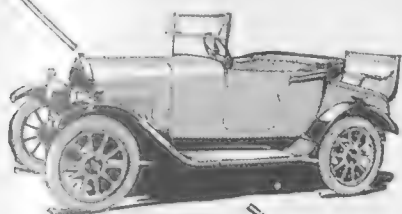
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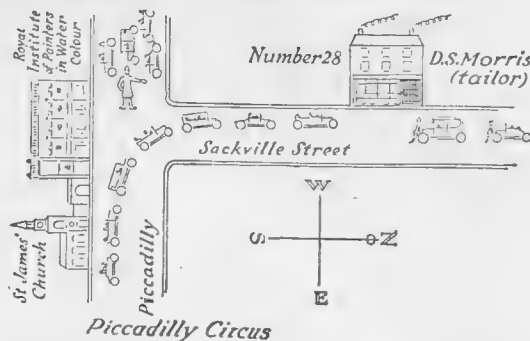
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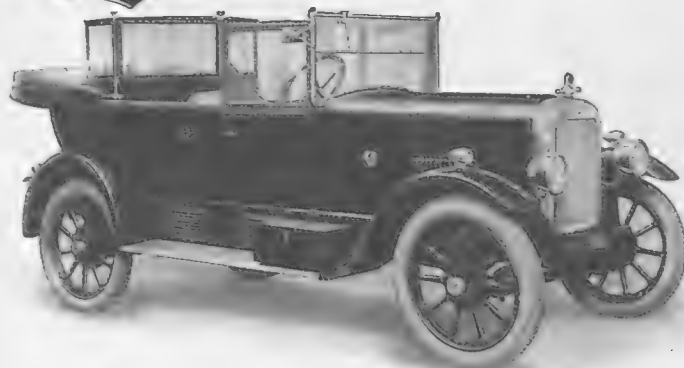
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NOVEL NOTES.

HARBOTTLE. By JOHN HARGRAVE.
(Duckworth; 7s. 6d.)

A remarkable first novel, and one that deserves the success that seems to be threatening it. Mr. Hargrave's hero is John Christian Harbottle, originally editor of a London evening paper. But the war takes him out of the editorial chair, and lands him in Egypt as a regimental postman—not an inappropriate job for one whose life is here presented as a "pilgrim's progress." Harbottle was at first a pilgrim who was sure of nothing; but in his new sphere and later, he tried to think things out. His thought was stimulated by many trials: the death of two soldier sons, and his wife's elopement. He goes the round of experiments in religions and queer cults, and at last finds love, in rather peculiar circumstances. But whether that brought him happiness or mental security and serenity, the reader must be left to find out. It is too good and powerful a story to be given away in a summary. Mr. Hargrave is distinctly a "find."

THE PASSIONATE ADVENTURE. By FRANK STAYTON. (Nash and Grayson; 7s. 6d.)

Adrian St. Clair was driven out of his usual rut by the war. He, rather a spoiled child of fortune, found his own world empty and vain. Accordingly, he left a fair wife and a fine home and absented himself for long intervals. He was away golfing, he said, but really he was masquerading as "Jim Higgins," seeing low life in London among the criminal classes. A row, in which

Adrian took part, ended in a murder. This brought him to his senses, and then the fun began; for his attempt to return to his real sphere proved harder than he expected. His many baulks make good reading.

NOT WITHOUT HONOUR. By VERA BRITTAIN. (Grant Richards; 7s. 6d.)

Christine Merivale was a quiet, slightly bookish girl, who rebelled against the conventional old idea that woman's chief end was to ornament the home until someone should come along to marry her. She adored the curate, unfortunately a married man, and although this is no tale of sin, there were ructions in the parish, for Vera aired advanced views—rather mild views, it is true, but still forward enough to shock an old-fashioned family. The strength of the book is its well-sketched picture of ordinary life in well-to-do circles, rather than its philosophy of woman seeking emancipation.

GOD'S STEP-CHILDREN. By S. G. MILLIN. (Constable; 7s. 6d.)

The problem of the half-caste. A missionary to South Africa, the Rev. Andrew Flood, took to wife a black woman of his flock, with the inevitable result—Rev. A. F. practically "went native." That was round about 1821. This very able and powerful history goes on to recount the fortunes of Flood's children and children's children. There is a son who tries to pass for a white, and fails, of course, dismally. His little daughter, still more white outwardly, has also a miserable experience. Her son is a yet heavier sufferer from the colour bar. A book with a purpose; but it is to

be feared that there is no solution to the problem save one—that those about to marry blacks should take Mr. Punch's ancient advice—"Don't!"

LOVE'S WILD GEESE. By JACK KEHANE. (Grant Richards; 7s. 6d.)

Mr. Kehane is a master of laughter. He proved that with "Laugh and Grow Rich," and now he follows up with a pleasantly fantastic story of a Frenchwoman's love adventure on non-Gallic lines. Hélène St. Gervais, married lovelessly to a compatriot, meets, when she is thirty-six, a young Englishman who appeals to her finer conceptions of what love should be. But the pair would fain be virtuous. A hard road and one that leads to serio-comedy—not all comedy, as it turns out. The aristocratic Frenchwoman in the buzzum of her English lover's commercial family cuts an amusing figure. An original book, with many good points to its credit.

DUST TO DUST. By ISABEL OSTRANDER. (Hurst and Blackett; 7s. 6d.)

Miss Ostrander has a genius of her own for sensational plots, usually involving the hero or heroine in a terrible fix. Here is another hard case. Claudia was not very happily married, which is not surprising, for her husband was a rascal. Now one day he was shot accidentally, but unluckily there was a lack of witnesses to prove the accident. The consequence was that the world said poor Claudia had done it. As usual, Miss Ostrander finds a way out of the difficulty—quite a clever way; but before that comes along the reader has enjoyed an hour or two of tense excitement.



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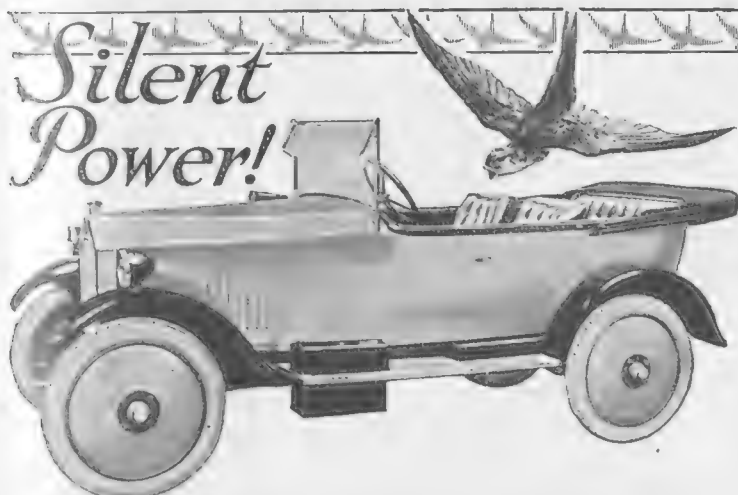
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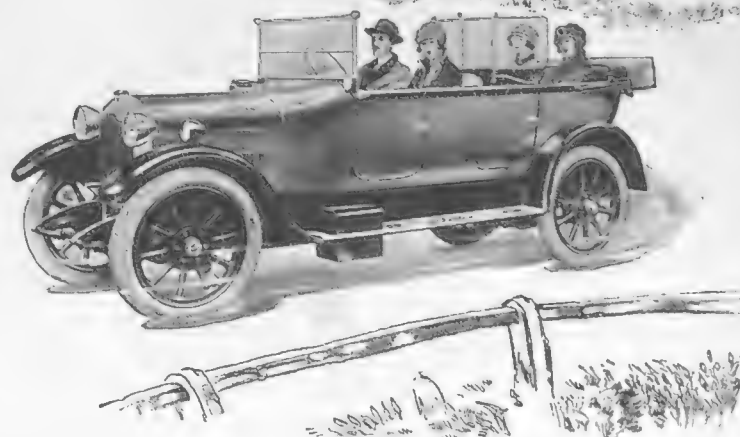
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BY MICHAEL ORME.

"THE GREAT WHITE SILENCE."

(MARBLE ARCH PAVILION.)

FROM the beauty and tragedy of fiction to the tragic beauty of fact! Captain Scott's immortal effort to plant the flag of the British Empire at the South Pole finds an eloquent tribute, as well as a vivid record, in the photographs of Mr. Herbert Ponting; and the New Era Films, Ltd., have been happily inspired in preparing this cinematographic version of one of the greatest adventures of the age. Much, if not all, of Mr. Ponting's excellent lecture has been used to explain the pictures, and thus both lecture and camera-work become accessible to a far wider public than hitherto. It should not be missed. Every boy and girl should be taken to see this splendid story of a splendid achievement. Mr. Ponting's participation in this achievement, his intense sympathy for his leader and his comrades, lends a personal note to the film that brings the whole thing curiously near to us. It is almost as if we trudged doggedly, wearily, at the side of the five explorers who pushed forward when the last supporting party had accomplished their allotted task. Almost do we share their indescribable disappointment when, after untold hardships and unimaginable endurance, they reached that spot "at the uttermost end of the earth, that only ten men have trodden since God made the world." For there, the only landmark in that appalling desolation, stood Amundsen's deserted tent and

his flag! What the homeward journey must have been for those worn-out, broken men the words of Captain Scott's pathetically courageous diary alone reveal. Outwardly cheerful, yet with an "element of doubt" inevitably creeping over them, they pushed on until Evans succumbed to an accident and Oates made his most heroic sacrifice for the sake of his comrades. And on again, until the three survivors met death as bravely as they had met and overcome a hundred obstacles. Only eleven miles from abundant provision they became one with the great White Silence for ever. *Qui patitur vincit.* But this is not only a record of effort and tragedy, it is also a fascinating and delightfully humorous revelation of the manners and habits of the "natives"—whales, skua gulls, seals, and penguins. Their ignorance of mankind and consequent lack of fear probably helped Mr. Ponting enormously in these intimate studies of his; but only a true lover of birds and beasts could have given us these inimitable glimpses of home life at the South Pole. The penguins, those broad (and short) comedians of the snow, run Charlie Chaplin pretty close in the matter of unconscious fun; yet they, like the seals and the skua gulls, can rise to real heights of devotion where their young are concerned.

Finally, Mr. Ponting has wrested from the Great White South the secret of its desolate beauty—the absolute virginity of its untrodden snows, the wonderful illumination of its crystal caves, its shining bastions and ramparts of ice; the birthplace of bergs and blizzards, shrouded in mystery, gigantic in its power and its calm cruelty!

The only fault I have to find with the New Era's film version is the prolonged repetition of a reconstructed snowscape used as a sort of chart to mark the advance of the explorers. It is not of any particular help to the imagination; it in no way suggests the inch-by-inch crawl of the man-hauled sledge, and it has evidently ousted a picture that has always lived in my memory—Mr. Ponting's own last glimpse of Captain Scott and his intrepid followers, hauling their loaded sledge through the dim, horizonless expanse until they faded away into the unknown, whence they were destined never to return.

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(Continued overleaf.)



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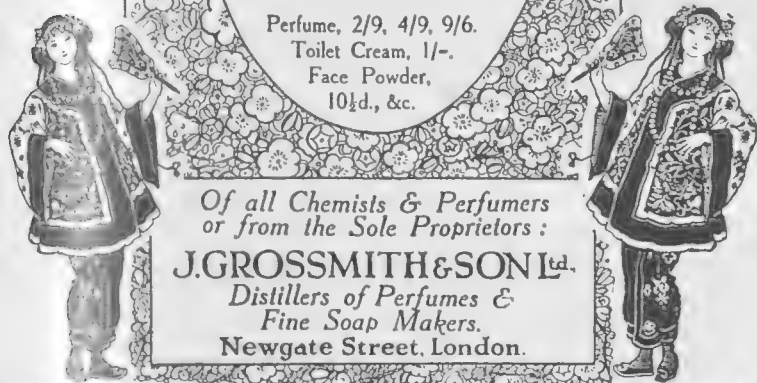
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Continued.]

the old Saga, not, as many seem to have thought, in Wagner's version of it. The legend, you will remember, is in itself a thing of beauty. Starting, without further prelude, with the forging of Siegfried's mighty sword, we follow the young hero through the vast aisles of mysterious forests to the borders of Mistland, guarded by the dragon, evil and ominous. The vision of Siegfried, white-skinned and golden-haired, riding his great white steed down the moon-lit glades, is a triumph of art. The dragon, its wicked head lowered to the scum-clouded surface of a dark pool, or lifted, snake-like, to scent the approaching enemy, with the water dripping from its fangs, is overwhelming in its reality. This is no property-room paste-board; this is, or seems, some prehistoric monster come to life. Its horrible, awe-inspiring bulk and poisonous breath opposed to the youthful courage and agility of Siegfried render the conflict intensely dramatic—its death is poignant. Anon, wading breast-high through the mists of Alberic's kingdom, Siegfried's white steed bears him on to victory, until, twelve vassal kings at his

heel, he comes to woo Kriemhild, sister of Burgundia's King. How he, aided by the magic hood what makes the wearer invisible, conquered Brunhild for the sake of his kinsman, the weakling Gunther, and how eventually he met betrayal and death to allay the jealous passion of the fierce Queen, form a story that marches onwards to its appointed end as steadily, as inevitably,

American "super-film" crowds a wonderfully massive effect. The passing of the Court behind a barrier of Robot-like warriors, of whom but three or four are seen, gives at once the right impression of guarded isolation. This is but one instance of Mr. Lang's positive genius for suggesting atmosphere. Where he has been less happy is in the choice of his ladies.

Kriemhild has beauty of a stolid sort, but her "prunes-and-prisms" coyness belongs to the Early Victorian rather than the Heroic era. And the thin-lipped, vampish Brunhild is but a shrewish shadow of the passionate, voluptuous Amazon of the North. Nevertheless, they fall into line with the rest in the fine ensembles, and their shortcomings matter little when the film is considered as a whole. All the men realise their parts to perfection. Above

all, Paul Richter, as the splendid Siegfried—youth fearless and undismayed—strikes throughout a poetic and even an inspiring note. It is good to learn that the Albert Hall has secured this notable film for an extended season, commencing May 31.



TO MARRY CAPTAIN GRANVILLE WALTON: MISS JOAN MCCRACKEN.



ENGAGED TO MR. M. J. B. DAVY: MISS ROSEMARY BALBI.



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Miss Joan McCracken is the youngest daughter of Sir Robert and Lady McCracken.—Miss Rosemary Balbi is the only daughter of Major H. A. Balbi, M.B.E. Her marriage to Mr. Maurice Davy, only son of Lieutenant-Colonel J. J. Davy, will take place at the Brompton Oratory on May 23.—Miss Cecil Joan Kemble is the only daughter of Mr. and Mrs. A. Kenneth Kemble, of Runwell, Wickford, Essex, and River Cottage, Bray, Berks.—[Photographs by Hay Wrightson, Lewis, Dorothy Wilding.]

as a Greek tragedy. It is told with admirable simplicity (and, be it added, with very excellent sub-titles by Mr. Tilley); but there is barbaric splendour in every setting, and masterly imagination governs the movements of the crowds. Mr. Lang achieves with, I suppose, about a third of the usual

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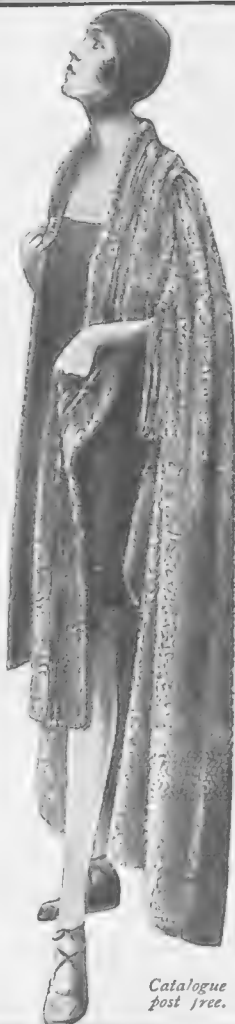
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THERE is a good deal of pleasure in studying at one's leisure the predictions of fashion for the coming season. This year white shoes will be largely worn, both for sports and for walking.

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CITY NOTES.

OUR STROLLER IN THROGMORTON STREET.

"BUT if we have trade good, people won't buy stocks and shares. They will put money into their own business, surely."

"If they do, that means they will have to sell investments, too. Not many of us keep a wasteful balance of money in the bank—unless it's on deposit."

"There is no object in keeping cash on deposit in days when you can almost depend upon gilt-edged stocks maintaining their prices. After all, the stocks pay you much better than measly deposit rates."

One of the men chuckled as he recalled the fear that "fell upon us all," said he, "when the General Election figures came through, and we thought the skies were going to drop."

"Yes; that was only six months ago, and here we are—still alive and kicking."

"I've just come back from Buenos Ayres," volunteered another man. "Went out at Christmas time, when everyone here was in the dumps. And I find the old country now is going as strong as ever, for all your unemployment, strikes, four-and-six-penny income tax, and the Continental chaos."

"Nobody has any money to spend," added Our Stroller, "and yet you've only to look at advertisements in the paper to see how much money is being circulated."

"But people advertise as a matter of form."

"Do they, my lad? They don't spend a penny unless they know it pays them to do so; and you are as well aware of that as I am."

"No need for you to get excited, old man."

"It's such rot to say there's no money about, and yet—"

"Well, I haven't got any, that's all I know."

"Probably you have a few shares open on the bull tack—what?" said another man.

"My idea," pursued Our Stroller, "is that it pays better to buy some really good stuff, get your bank to take it up, hold it, and wait for a profit. If you wait long enough, it's sure to come, and if you have decent shares they'll never cause you anxiety."

"What do you call really good stuff?" inquired his broker. "Outside the area of trustee stocks, I mean."

"Barkers shares, Whiteleys, the Debenham Preferences, Wallpaper Deferred."

"Why the last? The shares have had their rise lately."

"They carry another half-crown for the man who will take them up and wait."

"I had some Bolivars on a tip in a weekly paper," observed his broker. "The company is paying the dividends on its First and Second Preferences—"

"So I noticed," said another broker. "The announcement came about a fortnight after the tip appeared. The Ordinary shares at five bob are amongst those which ought to be taken up and put into cold storage."

"That's the idea. And you remind me that Union Cold Storage six per cents. are a good investment at a pound or thereabouts. The dividend is very well covered."

"So are the dividends on Johnny Walker Preference and Buchanan Dewar Preference. I can't make out why the prices don't go better."

"Then you think they're worth watching?"

"I think they are better worth buying as speculative investments. Mix them in with your other things, of course."

"To sweeten the yield?"

"Yes, if you like to use a silly phrase. The average return from investments is likely to be a declining quantity until general trade improves."

"If average yield declines, then prices must automatically rise in order to being this about."

"It follows as the night the day."

"Thou canst not then be false to any investment?"

"That's putting it the wrong way round. 'Then any investment cannot well be false to thee' is what you mean."

"I bow to the correction and your keen intelligence. Tell me, O Sapiaientia, that which I ought to do with my Underground ten-pounders."

Our Stroller moved a little nearer. As a holder of Bus "A," the matter interested him.

"Got them taken up? Yes? Then sit on them either till all's blue, or until you can sell at 3½."

"But which is going to happen first? I get no dividends out of the things, and that is so much waste of money."

"You forget that if you don't get dividends, this saves you from paying income tax on them. So you're that much up, anyway."

"Do you think they ever will pay a dividend?" asked Our Stroller, taking the place of the first inquirer, who had marched off in utter contempt.

The other man was rubbing his hands, gleefully content.

"I've been trying to offend that worm for days," he explained. "And I seem to have jolly well done it. Dividend on Undergrounds? It's within sight—that's all I like to say. Quite good enough to keep them on, anyway. Oh, yes," he continued confidently. "Keep them on that—and ice."

Friday, May 9, 1924.

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A POSTSCRIPT BY MARIEGOLD.

TWO very good days' racing rewarded the crowds who turned up for the popular Ludlow Steeplechases—one of the prettiest meetings in England. Lots of smart people were there, including well-knowns in the hunting and 'chasing world, and there were the usual number of house-parties given for the event.

Lord and Lady Cambridge brought their daughter, Lady Worcester, and her husband; and Lord and Lady Forester had their pretty débutante girl with them, and a number of friends. Lady Ursula Grosvenor, who came with the Cottons, wearing one of the new blue flannel suits and a high-necked yellow sweater, and tiny black hat, was a striking figure, as usual. Several other very smart women wore dead-black suits with bright hats and ties or scarves; but I am afraid that this racing get-up is becoming over-popular, and one grows tired of it.

Lord and Lady Hill were among the company. How sad it is that Hawkestone, their beautiful family place in Shropshire, is to be sold, like so many other of the "stately homes of England." Mrs. Ramsden Jodrell brought her very attractive girl, who was nicely turned out in smart tweed. The Holbeachs and Alan Spencers came up from Warwickshire; and, of course, all Cheshire was well represented. Lady Fenwick Palmer that great sportswoman, was with her nephew, Major "Roddy" Fenwick Palmer,

late of the Life Guards, who now trains and rides his own 'chasers, and very successfully, too.

Another keen racegoer I saw was Sir Delves Broughton, who is known to his many friends as "Jock," and is reputed to be the best-dressed man in England.

It is not often that one sees a jockey with a Captain Kettle beard, but we did at Ludlow. It is funny how curious it looks with a jockey's cap and kit. However, Flight-Commander Kennedy, D.S.O., that very distinguished airman, got up and rode in one of the races, beard and all. He is very fond of racing, and though, so far, he has not been so successful on a horse as in a 'plane, still, one never knows, and, anyhow, he is keen enough to succeed.

The second day was held in a downpour of rain, and there was a regular competition over smartness in "macks." Some of the waterproofs were very pretty, too, one deep-rose-coloured silk one being specially *chic*; and the vivid range of raincoat colours—blue and bright green—helped to keep our spirits up. It is really wonderful, though, what weather enthusiastic racing people will face!

In town my musical pleasures of last week included a good afternoon at Miss Maude Valerie White's concert, held at Mrs. Clarence Graff's beautiful house in Great Cumberland Place. Mr. Mark Raphael, a young singer who recently had the honour

of performing before Princess Mary at Lady Fitzgerald's house, sang two groups of Mr. Roger Quilter's songs and some Schumann and Giordano. He is an excellent artist, with a voice of a beautiful quality. Mrs. Asquith, the Duchess of Rutland, and many other well-knowns were among the audience.

MARIEGOLD.

Those who are thinking of renewing their stock of Vocalion records will be delighted by the number and variety of the latest selection available. The Vocalion Record Bulletin for May contains a splendid new list of operatic records and ballads. Notable among these are the new issues of the records of Roland Hayes, the famous coloured singer, in his remarkable Negro "Spirituals." These records are now obtainable in three double-sided discs at the extremely moderate price of 4s. 6d. each. The new Vocalion discs include one registering Miss Evelyn Scotney, the Australian soprano, in "Una Voce Poco Fa," from the "Barbiere di Siviglia," and an H. Proch, "Theme and Variations"; Miss Kathleen Destournel in Liza Lehmann's charming bird songs, and Watcyn Watcyns, the Welsh baritone, in "Alanna," by Herman Löhr, and in Roger Quilter's well-known, "Now Sleeps the Crimson Petal." There are many popular dance records, including selections from "Stop Flirting"; and the Gilbert and Sullivan operatic records are certain to appeal to a large public.

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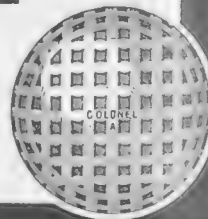
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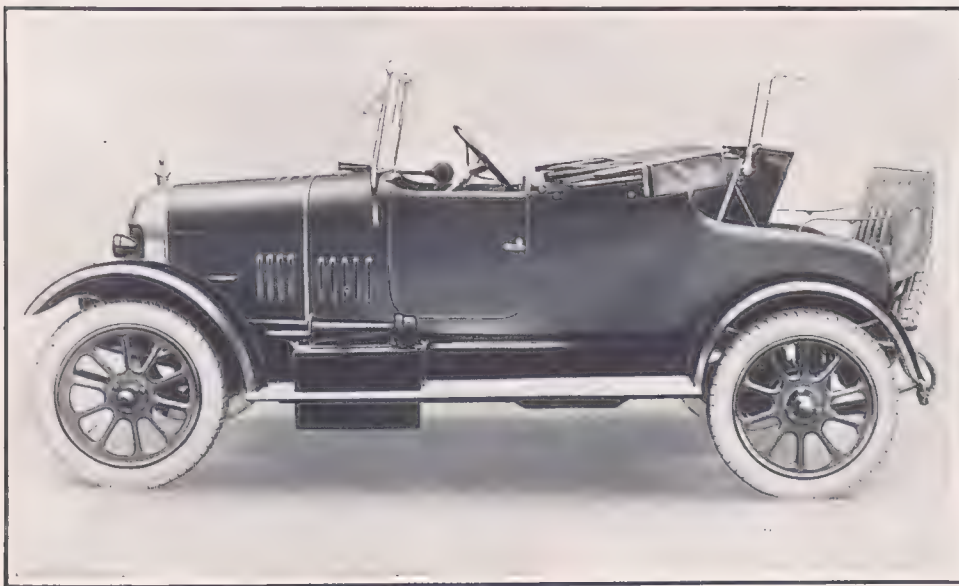
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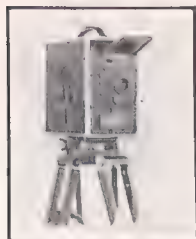
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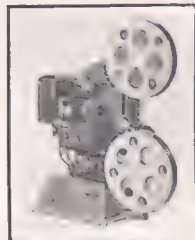


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"The Sketch" £2000 Prize Competition is the most wonderful opportunity ever offered for the display of common-sense and sound judgment. By simply placing twelve poster-designs in their Order of Merit, any "Sketch" reader may win £1000, or any one of the wonderful list of prizes, which grows longer every day. The simplicity of this competition is its great feature—and another point in its favour is that there is no entrance fee. Read the conditions on the next two pages; and remember that there is no limit to the number of solutions you may send in. All you have to do is to put down your order of merit in the appointed place, sign, and post the whole to the Editor. As for the prizes, the first award is the Big Cheque; then comes a motor-car—one of the deservedly popular 14-28 Morris-Oxford two-seaters—a gallant and reliable car which will carry you everywhere in comfort and never "let you down." The sixth prize, which is illustrated above, is also worth special notice, as, though it is sixth on the list, it is worth the large sum of £80, and consists of the remarkable Ciné-Kodak and Kodascope, by means of which anyone can take his own films and show them at home. The process is quite simple. You merely take the photographs and the Kodak Company do the rest.



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DESIGN BY ALMA FAULKNER. NO.



DESIGN BY O. VERHAGEN. NO.

We here present our latest Prize Competition, as fascinating as our last. All you have to do is to write your number of the order of merit of each of the above designs—the best twelve received in our competition for a poster design for “The Sketch”—in the space provided after No. under each. Fill in the signature form on this double-page, tear off the whole double-page, and post it to us (normal postage, 2d.) Address: £1000 “Sketch” Competition, “The Sketch,” 15, Essex Street, Strand, London, W.C.2. For this week only, we give the designs all together on a double-page, so that readers can see them thus without having to tear off the covers on which they usually appear. Remember, we accept no responsibility for entries lost in the post; nor will we accept proof of postage as proof of receipt. The Selection Committee have already decided the order of merit, basing their choice upon the following points: adequate representation of the qualities of “The Sketch”; originality of idea; boldness of presentation; and artistic skill. We have published each design as sent in by the artist, but the absence of the word “SKETCH” in any design, or any slight inaccuracies in drawing or wording, were not taken into consideration in judging the order of merit, as they would be, of course, put right if used for poster purposes. The competitor who sends a list

ERS? OUR £2000 IN PRIZES FOR "SKETCH" READERS.



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DESIGN BY CHARLES BAIRD. NO.

containing the largest number of correctly placed designs — most nearly corresponding to the Selection Committee's list — will receive £1000. If there is a tie between one or more competitors, the prize of £1000 will be given to these competitors in a manner to be announced. There will also be a Morris-Oxford 2-seater car (value £300), £200 in Consolation Prizes, and other valuable prizes — a total value of over £2000. Readers may send in as many solutions as they please, but it must be understood that each must be on a separate copy or on similar pages in other issues. They may also send their entries singly or in sets, whichever way they deem the more convenient. The last date for receipt of solutions will be July 30, 1924. In every respect the verdict of the Editor of "The Sketch" must be accepted as final.

ORDER OF MERIT SELECTED BY

Name _____

Address _____

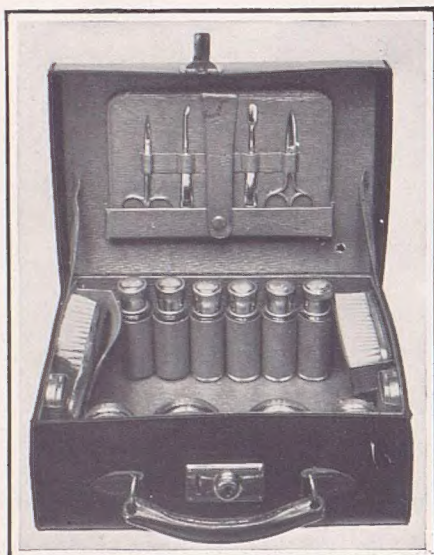
I hereby agree to the terms of this Competition, as set forth here.

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Our Competition: Awards to be Won by "Sketch" Readers.

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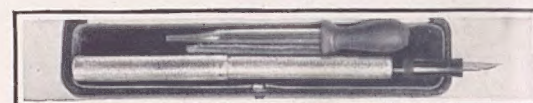
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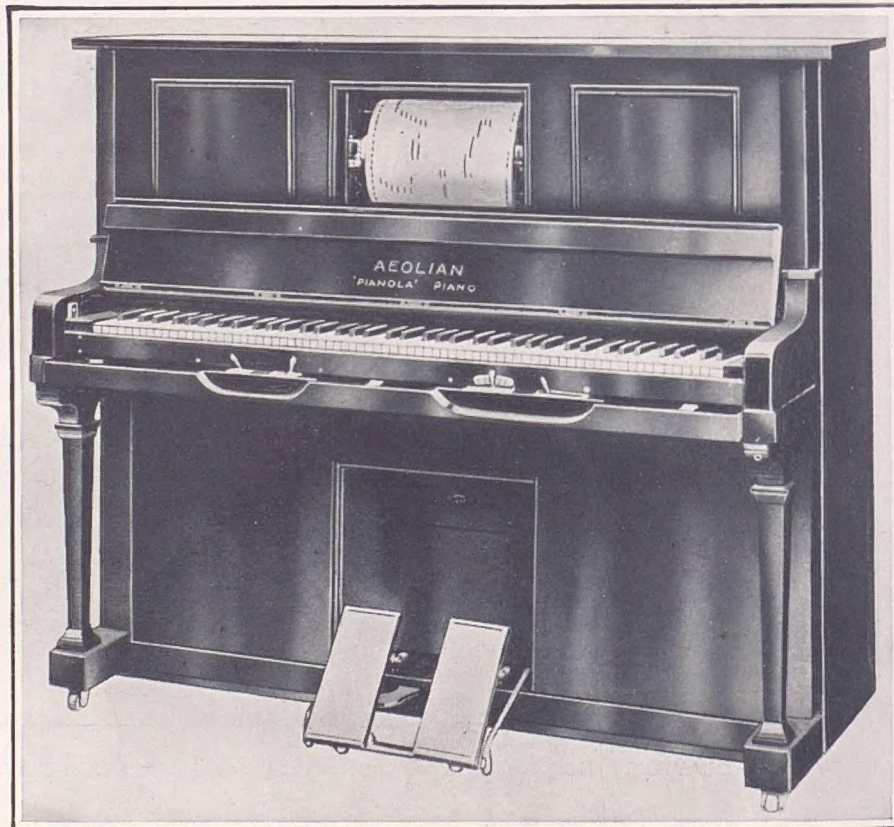
THE SEVENTH PRIZE: A SPLENDID CLIFOPHONE—VALUE £75.



ONE OF THE SWAN PENS: A PRESENTATION SAFETY "SWAN," COVERED WITH STERLING SILVER: VALUE 45s.



THE FIFTH PRIZE: A CANTEEN OF COMMUNITY PLATE—VALUE £94 10s.



THE THIRD PRIZE: THE AEOLIAN "PIANOLA" PIANO—VALUE £144.

On our preceding pages will be found the full details of our remarkable £2000 prize competition, and two or three of the many prizes are pictured on another page. Above we give a further selection of the marvellous awards which may be won by the exercise of a little sound common-sense and good judgment. Our third prize is the £144 Aeolian "Pianola" Piano, a magnificent instrument in a mahogany case by which you may

play any composition from the world's great store of music; but the winner of the third award will be allowed to decide whether he prefers to take £100 in cash, or this fine Aeolian "Pianola" Piano, in which case the fourth-prize winner will be awarded whichever is not selected. Our other prizes include those illustrated here. The fitted dressing-case by Mme. Helena Rubinstein, the noted beauty specialist, contains her well-known preparations.

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PIANOFORTES by Bechstein, Blüthner, Erard, Pleyel and other eminent makers, including Cottage Pianoforte for 10 gns., and Grand Pianoforte for 25 gns.

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'Duggie' explains—

No. 2.—Lost Telegrams.

Sir Edward.—Colonel Cheriton was telling me at the Club the other day that he wired a commission for "Verdict" to his agent last year. His horse won; but, poor old chap, his wire never reached his agent! The Telegraph Department admitted it was never delivered—got held up somewhere, and in accordance with his agent's rules he wasn't "on." What rules have you covering this point?

Duggie.—My rule distinctly states that I guarantee payment in full over wires which through the fault of the Post Office are lost in transmission.

Sir Edward.—Another very extraordinary incident occurred to Lord Finchley. He wired a hundred on a horse, and when the telegram was received the stake had been left out. His agent's rules stated that wires were dealt with as received, and consequently he had no bet. Deuced hard luck! Now, what would have happened if you had been Finchley's agent?

Duggie.—Immediately I received the telegram I would have had it "repeated."

Sir Edward.—Yes! But suppose when you got the repetition the stake was still omitted?

Duggie.—Then I would have asked Lord Finchley to get a certified copy of the telegram, and, provided that was in order, I would have paid him his winnings immediately.

Sir Edward.—Then you not only make good wires which are lost, but also those which are wrongly transmitted?

Duggie.—Exactly. In my opinion, Sir Edward, no backer can reasonably be expected to do more than hand in his telegram all in good order. His responsibility should cease there. As the telegraph officials refuse to undertake any liability for their mistakes, the only fair alternative is for me to do so instead.

Sir Edward.—Very satisfactory indeed, Stuart. Now I would like to have a few words with you about "place" commissions.

"Duggie" Explains.—No. 3.—"Place Commissions" in "The Sketch," May 21.

Meanwhile—WRITE TO-DAY AND OPEN A CREDIT ACCOUNT.

Douglas Stuart

New Oxford St., London. W.C.1